





Vol. 61

UNDERWEAR AND LINGERIE

UNDERWEAR AND LINGERIE, PART 1
UNDERWEAR AND LINGERIE, PART 2

THE WOMAN'S INSTITUTE
OF DOMESTIC ARTS AND SCIENCES
SCRANTON, PA.
1928

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PREFACE

The right foundations for one's outergarments play such a vital part in their success that undergarments have acquired a place of importance in the wardrobe. The sort of underwear to select for various types of costumes and for different figures is a matter requiring as much careful thought as the costumes themselves. Then there are the many varieties of sleeping garments, bathrobes, kimonos, and negligées, into the selecting and making of which a woman has an opportunity to express much of her feminine charm.

This book covers all forms of intimate apparel, giving the standard varieties of each type of garment and explaining in detail the principles of making. Mastering this information will equip a woman to make whatever kind of underwear she prefers or Fashion sponsors from season to season, for she can apply the instruction given here to her own selections. And she will find this work a form of sewing that is both easy and pleasurable.

Besides enabling her to make her own underwear and lingerie and thus obtain them at a very small cost, this training will prepare her to do work of this kind for others or for shops that specialize in it. No form of sewing is in greater demand nor brings better prices than lingerie that is distinctively designed and beautifully made.

The woman who has this sewing skill at her command is therefore in an enviable position whether she uses it for only her own purposes or for an independent livelihood.

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UNDERWEAR AND LINGERIE

(PART 1)

ADVANTAGES OF MAKING UNDERWEAR

1. Feminine Appeal.—A certain essentially feminine charm is always associated with the cutting and sewing of the dainty materials used for lingerie, and this quality, combined with the practicability of making one's own undergarments, and the individuality possible when this is done, gives this part of sewing an appeal difficult to resist. Any objections that arise to discourage the woman who has never done work of this kind should be overcome, for there is real satisfaction resulting from the development of perfect-fitting, attractive undergarments, not to mention the saving effected and the opportunity presented for the expression of one's individual taste.

2. Characteristics of Satisfactory Underwear.—Daintiness, absolute freshness, and simplicity should be the keynote of all lingerie. At the same time, it should be remembered that undergarments must be carefully fitted and correctly designed in order that outer garments may be properly effective. To be well-groomed, it is necessary that undergarments be in keeping with outer garments, since there is nothing that adds so much to a woman's feeling of assurance and poise as the knowledge that she is correctly dressed in every detail.

The saying, "The art of being well-dressed is not so much a matter of expense as of discrimination," holds true in connection with lingerie, as well as in the choice of dresses, suits, and wraps. Even the most inexpensive undergarments, if carefully chosen, will express as much refinement, good taste, and common sense as the most elaborate and expensive ones, and, no matter how meager may be her purse, every woman can have dainty, neat, well-fitting lingerie if she chooses her materials carefully and her designs wisely, and does her sewing skilfully.

3. Economy.—It is a recognized fact that most ready-to-wear garments can be duplicated by the home sewer at a definite lowering of costs, provided, of course, all materials are available. In the case of lingerie, there is no difficulty in procuring any of the suitable fabrics; in fact, not only can the materials be duplicated, but often more satisfactory ones can be obtained without bringing the cost of the article up to the purchasing price of the same garment in a shop.

The question of time must enter into the calculation, but the simplicity of the methods and the amount of finishing that can be accomplished in one's leisure moments make it possible to lessen, an appreciable amount, the actual time necessary for the cutting and the stitching of the seams, provided machine stitching is used, the finishing serving as pleasant, spare-time hand-work. When leisure time is limited, however, it is best to plan for a definite period and practically complete the garment with machine sewing.

4. Individuality.—Frequently the figure, color type, or age limits the choice of material and design for outer garments to such an extent that very little variation is possible. When this is the case, the woman who sews can indulge her love of beauty to its fullest extent in the underwear she develops, obtaining just as much satisfaction from the wearing of it as if it were possible to emphasize the same features in her dresses, suits, and coats.

Then, for the woman who expresses the last degree of smartness and unusualness in her outer clothing, there is the desire to duplicate this same smartness in everything she wears, making it equally necessary for her to plan lingerie that is distinctive and will provide a proper foundation for the effect she wishes to attain.

There is also the opportunity for the creation of something of beauty or of service or the two combined, which are elements of interest, as well worthy of achievement in lingerie making as in other kinds of sewing.

5. Materials.—In the features to be sought in lingerie material, perhaps the one of most importance is durability, or the quality to withstand the hard wear of frequent laundering, for to maintain a standard of perfect cleanliness, undergarments must be tubbed regularly. After this, there are the qualities of ease of seam finish, cost, daintiness, and color.

Silk has many favorable features, the chief of which is perhaps its wearing quality, provided, of course, it is properly laundered. To many women, the luxuriousness of silk is a desirable point, but this should never be allowed to outweigh the practical features of other materials. At the same time, however, silk has an economical feature to recommend it, for while its initial cost is greater, if time can be given to careful laundering, the increased wear it gives will make its purchase for underwear a good investment.

Crêpe de Chine probably enjoys the most favor as a silk lingerie fabric, with radium, both plain and printed, next in popularity. For more elaborate effects, wash satin, triple voile, or Georgette may be chosen. Silk Jersey, which may be purchased in tubing form, makes a very practical material for vests. Pongee is popular for tailored garments, and rayon weaves are as practical as silk.

In cotton, which is the fabric in most general use, choice may be made of nainsook, long-cloth, batiste, cotton crêpe, voile, cross-bar, coutil, or muslin, depending on the type of garment to be made and the wear expected of it.

Handkerchief linen makes exquisite lingerie, but, because of the disadvantage of crushing readily, its fresh appearance is not long retained. Also, its wearing qualities do not justify its expense.

6. Color.—In years past, practically all lingerie was made up in white material, whether silk, cotton, or linen was used, but of recent years colored lingerie has come into vogue. The developments that have been made in the dye industry have gradually brought about a general use of what might be called the flower tints, so like a lovely garden are they, until now, tea-rose pink, hydrangea blue, orchid, leaf green, and buttercup yellow are as frequently seen as white. Of the pastel tints, flesh pink is the most commonly used, with orchid the next choice. Peach also has a large following among lingerie enthusiasts, and tan is in such demand that shops display a sizable stock in this color. Although black is far from a pastel tint, it is sanctioned as appropriate under black dresses, especially for mourning and for evening wear.

In spite of the enthusiasm over colored underwear, it must be kept in mind that good taste does not allow of a general use of colorful lingerie under transparent outer clothing. Exception is made in the case of a slip, which often provides the means of emphasizing a particularly pleasing color contrast and thus becomes a

part of the outfit, or when the underwear matches the dress, even though the latter is sheer and of a bright color.

7. Trimming.—The manner of trimming lingerie divides it into two types; the tailored, which is the plain or almost untrimmed kind, and the feminine sort, in which dainty materials are of first importance and the trimming of lace or embroidery dominates the effect. Both types have their followers; in fact, many women have underwear both trimmed and plain, the former for special occasions and the latter for daily wear.

When the figure is rounded to any extent, it is best to forego all decoration in the nature of frills or ruffles, and make up for the lack of trimming by the quality of the material. However, such embellishments as hand embroidery, and plaits, tucks, or lace applied flat are appropriate for the stout figure, and will not interfere with the snug fit and perfect lines of outer garments.

The slender woman may beruffle her lingerie, but even she should avoid too much of this sort of trimming, or her outer garments will lose their smoothness, and, to a certain extent, their grace of line. If trimming is to be used, lace, footing, and embroidery edgings and insertion are the appropriate forms that may be purchased, while plaits, tucks, scant ruffles, and bindings of self- or contrasting material are among the varieties that may be made.

The forms of hand embroidery particularly appropriate for lingerie include appliqué, French knots, feather-stitching, fagoting, rambler-rose stitch, and outlining. All of these are effective and none is difficult to do, both of which are points of importance in this work. More pretentious stitches are eyelet and French embroidery, and the buttonhole scallop.

8. Style Influence.—Though the use of trimming is regulated, to a certain extent, by the style of outer garments, the cut and design of lingerie are most definitely affected by what is to be worn over it. It naturally follows, when narrow skirts are in vogue, that slim undergarments are used, too, that fulness in dresses brings about fulness in underwear, and that the flare at the bottom of a circular skirt is quite likely to be repeated in one's slips or chemises. In the same way, a vogue for sports dresses will bring about a vogue for severity in undergarments, while the wearing of lace-trimmed lingerie frocks usually calls for a similar type of costume slip or chemise.

In every case, however, the proper restraint must be used, so that any seasonal novelty will not take away from the correctness of cut and finish, which, after all, are the most important features of lingerie making. A knowledge of the smart silhouette is a necessity if underwear is to be correctly made, not that the silhouette should be exaggerated but followed sensibly so that each new variation of fashion in outer apparel will be discreetly reflected in the garments worn underneath.

9. Patterns.—Because of the simplicity of present-day undergarments, in many cases no pattern is necessary as a guide in cutting. Instead, simple, concise directions may be followed with excellent results, the only tools necessary being a yardstick, a tape measure, scissors, pins, tailors' chalk, and a pencil.

So, wherever it is possible to cut without patterns, you will find it to your advantage to follow this plan. If there should be any hesitancy about cutting into material, practice with paper folded and marked according to the directions; then, when you experience for yourself the ease with which such cutting may be done, you will feel thoroughly confident to cut into whatever fabrics you desire to use.

However, certain types of undergarments, such as the athletic combination and bloomers, do not lend themselves to this type of cutting. When this is the case, a prepared or a commercial pattern should be used.

10. Applying Principles of Underwear Construction.—In instruction on underwear making, it is an impossibility to include all the variations that come into vogue from season to season. This, however, is not necessary to the woman who understands the construction principles of foundation garments, for once the fundamentals are understood they can be adapted to any style of garment. Styles, colors, novelty materials, and trimmings change, but never do the principles of making. Seams, hems, facings, tucks, darts, and the numerous other constructive details, when mastered in reference to certain garments and materials, can easily be applied to other garments and materials, and made to conform to new whims of Fashion. The latest touches can be gleaned from magazines and shops, and then applied so that the copy is a better-quality and better-made garment than the original.

Because simply trimmed underwear is always in good taste and is immune from sudden and drastic fashion changes, it makes up the main part of these books on underwear and lingerie. In the first Section, chemises, combinations, drawers, and brassières in pleasing variety are given, and in the second Section slips, petticoats, night-gowns, pajamas, and negligées, as well as a complete set of matching lingerie are discussed. Since each garment throughout both Sections has been chosen to emphasize some special feature, the ensemble of garments represents those needed for every type of wear and for every type of figure.

VARIETIES OF UNDERWEAR AND LINGERIE

CHEMISES

NATURE OF CHEMISES

11. In its original form, the chemise was a straight one-piece garment, rather scantily made and intended to be worn next to the skin and under the corset. It was constructed of a fine, sheer fabric, such as batiste or handkerchief linen, making it a comfortable garment for its purpose and thoroughly satisfactory. As such, this simple chemise is still worn by a few persons, but, for the majority, its place has been taken by the knitted undervest of either silk or cotton.

As the chemise has gradually lost its place as this type of garment, it has developed in another direction and has become the favorite undergarment of many women, who have been keen to recognize its merits of simplicity, both of making and of laundering, as well as the excellent foundation it provides for the straight-line, one-piece dress. The chemise in its new guise is called the **envelope**, or the **step-in, chemise**, and the **combination underwaist and drawers**. The difference between the two is that the envelope, or step-in, chemise is evidently one garment, while the combination is really two garments joined together.

STRAIGHT CHEMISE

12. Description.—The simplest form of chemise is that cut from a straight length of material by using the width of the fabric for the length of the garment and thus limiting the finishing required to the one side seam and to the top and bottom. As illustrated in Fig. 1, the result is a garment straight in line, with an effect of daintiness gained by the use of lace or embroidery as trimming. The top is finished with a hem, providing a double thickness of material that adds firmness and strength to the garment, while the bottom has a very narrow hem edged with lace or embroidery.

If a cotton material is preferred, nainsook, batiste, or cross-bar dimity completed by a narrow embroidery edge will be found satisfactory, while in silk, either crêpe de Chine or radium with lace is a wise choice.



FIG. 1

13. Material Requirements.—Take your hip measure generously, to this amount add 4 inches, and provide the resulting number of inches in silk or in cotton in a 36- or 40-inch width. Supply also about 5 yards of 1- to 2-inch lace for a silk garment, or of embroidery edging for a cotton one, and 1 yard of 1-inch ribbon for shoulder straps, provided you wish to use ribbon.

14. Cutting.—If the cut edges of your material are not straight, proceed to straighten them, since it is these edges that are seamed together to form the under-arm seam. Next, trim off a strip on the length of the fabric along the selvage, 8 to 10 inches in width if your height is average or tall, or more if you are short. The width of the wider section should be the same as a measurement taken from under the arm to a point just above the knee, plus $2\frac{1}{2}$ inches. The narrow section will be used later for the flap across the bottom of the chemise as well as for shoulder straps if you want them of self-fabric.

15. Seaming the Side.—The French seam is used as a finish for the single joining, but in order to have the seam allowance con-

cealed in the deep hem that is brought to the right side to finish the top, it is necessary to reverse the seam for a distance of $2\frac{1}{4}$ inches.

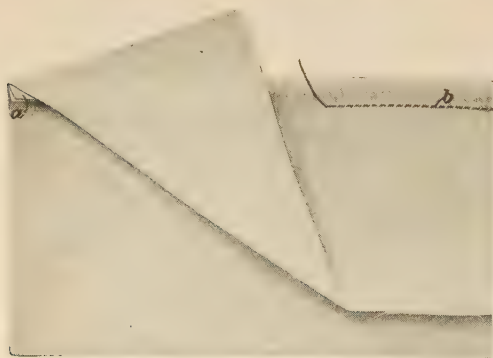


FIG. 2

Therefore, starting at the selvage edge, make the seam as follows: For $2\frac{1}{4}$ inches, first turn the raw edges of the seam to the wrong side for the first stitching, trim off the edge to within a scant $\frac{1}{8}$ inch of the stitching, and press the seam edges together to one side.

Next, reverse the fold

so that the seam edges come within the fold, as at *a*, Fig. 2, making the turn exactly on the stitched line; crease the edge flat and baste it; then stitch on the seam line, as at *b*. This row of stitching must fully cover the edges of the previous seam, thus explaining the reason for trimming all frayed edges from the first seam.

Now clip the seam allowance across just where the seam ends, as at *a*, Fig. 3; then, from this point, make a French seam down to a point midway between the clipped end of the first seam and the bottom of the garment, having the raw edges after the first stitching *b* turned to the same side of the material as is the completed French seam, as shown. The result will be one French seam from the selvage down $2\frac{1}{4}$ inches on one side of the material and another French

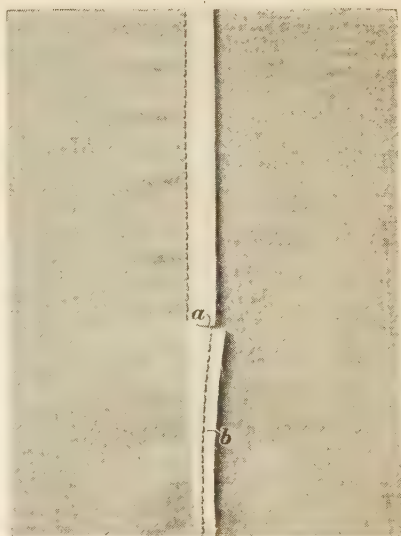


FIG. 3

seam on the other side to within 12 to 15 inches of the bottom edge, so that, when the hem is turned to the right side, the seam will be inside, and the seam of the garment, inside also.

16. Finishing the Top.—With the longer French seam on the inside, bring the selvage edge down to form a hem 2 inches deep, having the clipped edge of the French seam, $\frac{1}{4}$ inch below the edge of the turn on the wrong side. Overcast the clipped seam carefully, but, before sewing the hem in place, baste the lace or embroidery so that its inner edge will come under the hem. Then, sew with a row of moderately small running-stitches, taken with mercerized or silk floss along the selvage if your material is silk, or with machine stitching if your material is cotton and particularly if you are using embroidery edging.

17. Finishing the Bottom Edges.—To duplicate the opening below the seam at the bottom of the chemise by a similar opening on the other side, fold the chemise so that the seam comes along one edge of the fold, and, on the opposite fold, slash up from the bottom a distance equal to the opening below the seam, as determined in Art. 15; that is, half the length of the chemise, measuring after the 2-inch top hem has been turned.

As a finish for the lower edge of the chemise, as well as for the openings at the sides, when lace forms the trimming, turn a $\frac{1}{4}$ -inch hem and baste it carefully, tapering the depth of the hem to nothing as it approaches the end of the slash. Before sewing the hem in permanently, baste the lace in place, as at *a*, Fig. 4, just underneath the hem. Apply it plain, except, of course, at each corner where it should be mitered or plenty of fulness should be introduced.

At the top of the side openings, trim out a wedge-shaped section of the trimming, as at *b*. Join the two cut edges, using a *hand-fell seam*. To do this, lap one edge over the other and place a row of basting-stitches down the center of the lapped seams, as at *a*, Fig. 5;

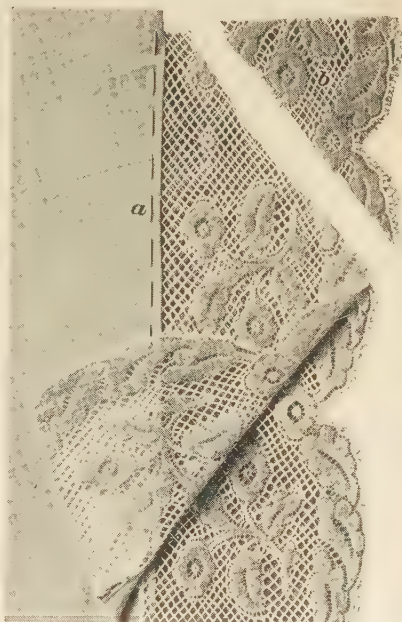


FIG. 4

then turn in the raw edges so that they meet at the basting line and hem them down on each side with small, firm stitches, as at *b* and *c*.

Now sew the hem and lace in one operation, using a running-stitch similar to the one used to hold the hem at the top, if the material is silk. If you are using embroidery edging on a cotton material, French-seam the embroidery to the chemise, trimming out a section at the top of the side openings and finishing it in the same manner as for the lace.

18. Making the Flap.—To make the flap for the bottom, cut off a 12- to 16-inch length from the narrow strip, trim off sufficient to



FIG. 5

make it 4 inches wide, fold it so that it measures 4 inches by 6 or 8 inches, and stitch along the long edges, leaving the short end open. Turn inside out, press, and apply across the bottom of the chemise, attaching one end at the center back and the other at the center front. Use small, firm hemming-stitches, concealing the raw ends carefully.

19. Adding the Straps.—The remainder of the 6-inch strip will form the shoulder straps. Cut it into two sections, 3 inches wide, and seam these. Turn right side out and press with the seam in the center, as at *a*, Fig. 6, rather than on the edge. Pin the straps in place, usually about 4 inches both sides of the center back and the center front; then slip the chemise on to make sure that they are in the correct position and of the proper length.

Now sew the straps to the chemise, turning in the raw edges, as at *b*, and placing the turn so that it comes in line with the row of

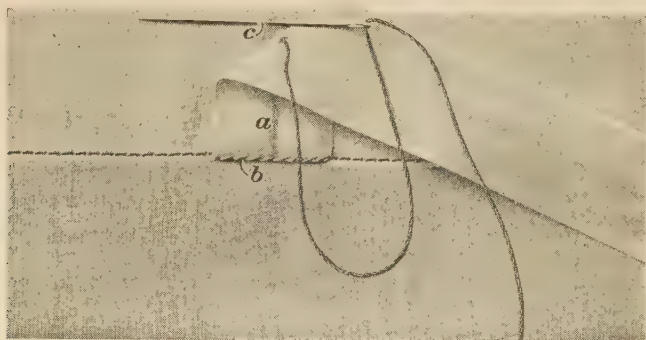


FIG. 6

stitching that holds the top hem of the chemise in place. Make the stitches small, taking them through a single thickness of material so they will not show through on the right side. To hold the strap at the top, slip-stitch it, as at *c*, across its entire width.

20. Making the Top Smaller

by Darts.—When the bust measurement is small in proportion to the hips, the top of the garment should be made smaller and an opening provided to afford ease in putting on and taking off the chemise. Remove in the side seam one-half of the amount to be taken out, and take out the other half in a dart at the opposite under arm, making the dart as deep as is necessary at the top, but tapering it to nothing as it approaches the hip line. To do this, first of all turn down the

2-inch hem at the top and fasten it in place with machine stitching or running-stitches. Then finish the full-length side seam to within 4 inches of the top and the dart seam to the top with French seams,

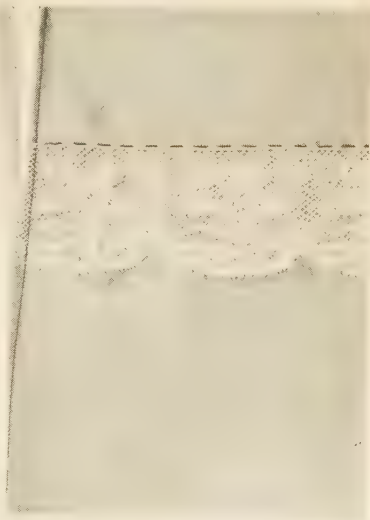


FIG. 7

trimming off the excess material beyond the seam after the first stitching, as in Fig. 7. Finish the 4-inch opening of the seam with a flat-stitched continuous placket.

21. Making a Flat-Stitched Continuous Placket.—To make a flat-stitched continuous placket, first cut a facing strip $\frac{1}{4}$ inch longer



FIG 8

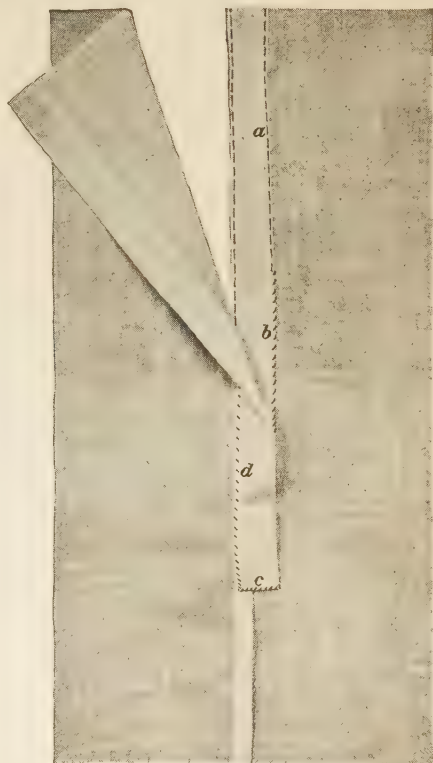


FIG. 9

than twice the length of the placket opening and $1\frac{3}{4}$ inches wide. Place the right lengthwise edge of this strip to the right side of one edge of the placket opening and baste the two edges together in a narrow seam, tapering the width of the seam as you approach the end of the opening in order to avoid forming a decided plait at this point; then continue basting the strip to the opposite side of the open-

ing. Stitch on the basted line, as at *a*, Fig. 8; then clip across the seam allowance, as at *b*. Also, turn under the free edge of the facing and crease the strip lengthwise through the center, but instead of securing the free edge the full length over the first row of stitching, baste it merely to the under portion of the placket, as at *c*. Then cut away a portion of the facing, as illustrated, starting about $\frac{1}{8}$ inch above the crosswise center of the placket, as at *d*, and then cutting $\frac{1}{8}$ inch inside of the fold, as at *e*, to the upper end of the placket.

22. Next, fold the upper portion of the facing strip back on the wrong side of the chemise and baste it in position, first along the outer edge of the placket, as at *f*, so as to make sure that the seam line does not show on the right side. Then, with the facing strip made perfectly smooth, baste its inner edge to the garment, as at *g*, and also as at *a*, Fig. 9, which shows the facing entirely turned back in position. Secure this edge with whipping-stitches, as at *b*, taking care to pick up only a thread or two of the garment material with each stitch so that the whipping will be inconspicuous on the right side.

Complete the placket by securing it with very fine hemming-stitches along the lower end, as at *c*, so as to hold the free end of the lower portion of the facing strip in position, and then continuing the hemming along the inside edge, as at *d*, to the top.

If you are making the flat-stitched continuous placket in material other than silk, you may substitute machine stitching for the hand hemming, first stitching across the lower end with the placket opened rather than with the under and the upper portions folded together, and then along the inside edge of the facing strip.

Fasten the placket by means of snap fasteners of medium size. Sew one at the top of the opening and place two others below, spacing them evenly.

23. Enlarging the Top.—If the bust measurement is large in proportion to the hips, it will be necessary for you only to consider this measurement rather than the hip measure in making the allowance for the size of the chemise. The extra material through the hip portion will not be at all objectionable.

CAMISOLE-TOP CHEMISE

24. Description.—The chemise shown in Fig. 10 is another simple style that may be developed from a small amount of material, although this desirable saving is not possible unless two garments are planned from the same fabric at the same time. The top, as you will notice, is finished with a close-fitting band, with the necessary fulness of the chemise itself held in by tucks placed in groups. Wash ribbon forms the shoulder straps.

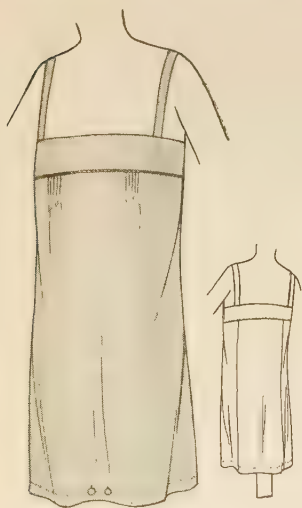


FIG. 10

25. Material Requirements.—This combination is cut from straight lengths of material and requires a 36- or 40-inch fabric for the best results, although, when the figure is slender, narrower material may be used to advantage. To decide upon the amount needed, measure from a point just under the arm to a point above the knee, add seam allowances, subtract $3\frac{1}{2}$ inches, which is the finished width of the band that finishes the top, and then multiply by two. Supply also 1 yard of ribbon or tape for the shoulder straps, and two buttons.

26. Cutting.—For cutting, you will need to know the bust and hip measurements, also the length. Divide your material into two equal pieces by cutting from selvage to selvage. Then, for the back, divide one of these sections through the center lengthwise, provided your hip measure is over 40 inches. If it is less than 40 inches, trim away one-third of the width of the section, setting the other two-thirds aside for the present. To the hip measure, add 6 inches for ease, and, from this amount, subtract the width of the narrow section you have supplied for the back, to give you the width of the front. For instance, if your hip measure is 40 inches and you are using 36-inch material, the back breadth will measure 18 inches; this subtracted from 46 inches, the hip measure plus 6 inches for ease, will leave 28 inches, or the width of the front.

If you wish self fabric shoulder straps, cut two strips, 3 inches wide and 18 inches long, from the remainder of the front width,

and cut a flap 6 to 8 inches long and 5 inches wide. From the section remaining after the back has been cut, provide the band that finishes the top of the chemise, making this 8 inches wide and long enough to fit around the figure easily at the bust line.

The slender figure may find a third width unused, which may be added to a full width for another garment, but the average or larger figure will find that the two lengths cut to good advantage.

27. Preparing the Body Portion.—For your chemise, join the widths you have provided for the front and back, using a narrow, regulation French seam; then, placing one seam line over the other, crease and mark the centers of the wide and the narrow sections. Consider the center of the narrow section as the center back and that of the wide section, the center front.

28. Since the tucks used in lingerie are really more attractive when made narrow, never make them deeper than $\frac{1}{4}$ inch. The narrower they are, the daintier, but the more time they require. Plan for two groups in front, of five tucks each, or if you prefer, three groups of just the correct number, the tucks equally spaced and of the proper depth to reduce the top of the chemise portion to the same size as the band that finishes it. Put in these tucks by hand or by machine, the method followed

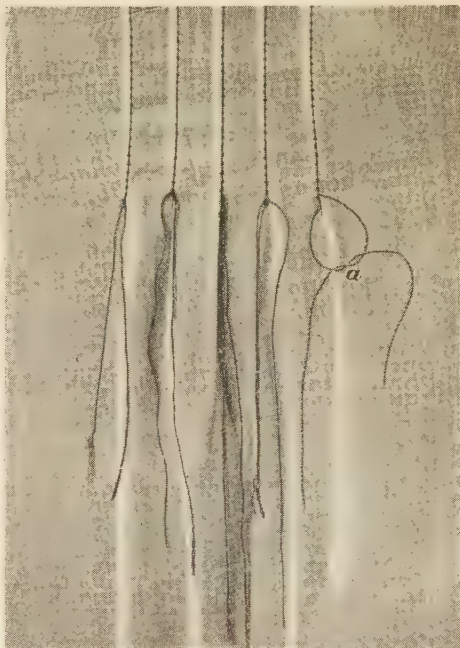


FIG. 11

depending on the amount of time you have to give to the work. If you use machine stitching, take the precaution to leave plenty of length when you cut off the threads, and then draw the ends through to the wrong side and tie them carefully, as at *a*, Fig. 11, to prevent the tucks from ripping.

29. Another means of arranging fulness is by means of machine shirring; that is, by placing several rows of machine gathering in groups, as shown in Fig. 12. The shirring may be directly in the center front or at each side. If desired, a touch of hand-work may be introduced by means of dainty feather-stitching or other decorative stitches placed between the rows of machine stitching, as shown here.

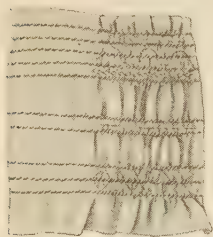


FIG. 12

30. Preparing and Applying the Band.

Stitch the two short ends of the band together, using a plain seam, and press this open carefully. Baste the band to the top of the chemise, with its right side to the wrong side of the garment and the raw edges matching, and with the seam or seams, if two are necessary, so

placed that they will be in line with the seams of the garment, or at least placed inconspicuously. If the chemise should seem a little large for the band, ease it to the band; but if the band is large, you will need to make the tucks smaller, or the shirring less full.

31. Replace the basting with stitching; then bring the free edge over to the right side, make a $\frac{1}{4}$ -inch turning along the edge, and baste it down to cover the raw edges of the first seam. This joining may be machine hemstitched, as in Fig. 10, or, if you prefer, a single row of machine stitching may be used. Of course, if you are making your garment by hand and do not care to have any machine stitching show on the right side, you may sew the band in place so that its right side is to the right side of the garment, and then, by hand, hem down the free edge to the stitching on the wrong side.

32. Finishing the Bottom.—At this time, turn a $\frac{1}{2}$ -inch hem entirely around the lower edge and baste and stitch it in place, using either machine stitching or hemstitching, depending on which one you used at the top. Finish the longer edges and one of the shorter edges of the flap with $\frac{1}{2}$ -inch hems. Attach the unfinished edge to the bottom of the chemise across the center back, turning in the raw edge carefully and sewing it in place with hand or machine stitches to the upper edge of the hem that finishes the bottom.

33. Lace and Rolled-Hem Finish.—Provided you have made your chemise entirely by hand and prefer hand-work as a finish

for the lower edge, narrow lace whipped to a rolled hem, as shown in Fig. 13, may be used. If you wish fulness in the lace, as illustrated, draw up the firmest thread of the edge, as at *a*, taking care not to break it, and adjust the gathers evenly before starting to roll the edge of the material.

34. To make a *rolled hem*, first hold the wrong side of the material toward you and trim off all ravelings; then, beginning at the upper end, roll the edge tightly between the thumb and the forefinger of the left hand, taking care to keep an even edge and to make the roll as tight and tiny as possible, as at *b*. After rolling 2 or 3 inches of the edge, secure the hem by taking whipping-stitches over the roll, but not so that they will be conspicuous on the right side, and, at the same time, as at *c*, catching the edge of the lace with each of these stitches.

Follow this procedure in making the entire hem, rolling only a small portion at a time and whipping the lace to the hem as you advance. When the lower edges are finished in this way, the flap, also, must have rolled hems.

35. Making the Buttonholes.—To complete the garment, prepare to make the buttonholes that are necessary to fasten the flap of the chemise. Mark the place for these on each side of the center front, about 2 inches apart, and then proceed to add reinforcement for the buttonholes.

To stay the buttonholes, prepare a strip of material $1\frac{1}{2}$ inches wide and $2\frac{3}{4}$ inches long. Turn in all raw edges and baste and stitch the strip in place so that its lower edge comes just above the finish used at the bottom of the chemise, providing in this way two thicknesses of material through which the buttonholes may be worked.

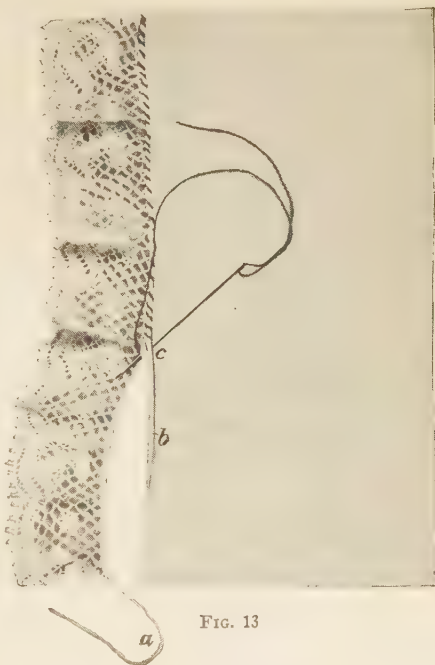
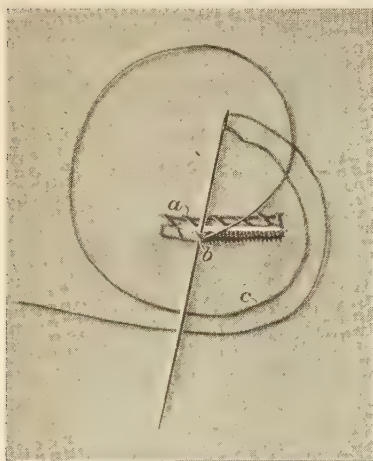


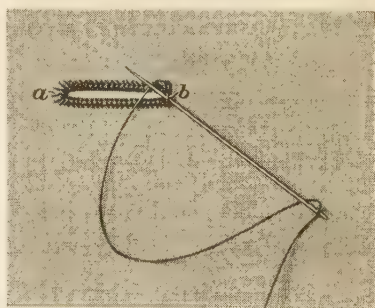
FIG. 13

Use sharp-pointed scissors or the regulation buttonhole scissors for cutting the buttonholes, making the slash on a straight up-and-down thread of the material long enough to accommodate the size of the buttons you are going to use. In this case, as on all lingerie, the buttons should be small enough to be dainty, but not too small to give proper service. Prepare to work the buttonhole immediately after cutting in order to prevent its fraying out; therefore, cut only one buttonhole at a time.

36. First, to prevent the edges from stretching and also to make the buttonhole firm, supply what is known as a *stranding thread*; that is, with a single thread of medium weight, about $\frac{3}{4}$ yard long, take two lengthwise stitches that lie close to the buttonhole opening and are equal in length to this opening, as shown at *a* in Fig. 14 (*a*). Draw these stranding-stitches close, but not so tight as to cause the buttonhole to pucker.



(a)



(b)

FIG. 14

Next, to hold the stranding threads in position and also to prevent the edges of the buttonhole from fraying, take a few overcasting-stitches over them, as shown, continuing with the same thread that you used in stranding. After completing the overcasting, bring this same thread out about $\frac{1}{16}$ inch below the inner end of the opening in preparation for working the buttonhole.

37. To make the buttonhole-stitch, with the lower edge of the garment toward the left, place the buttonhole opening over the forefinger of the left hand and hold it in position with the thumb; insert the needle through the slit and then in the edge of the button-

hole, as at *b*, to make a short stitch, usually about $\frac{1}{16}$ inch deep; bring the thread that comes from the eye of the needle around under the point of the needle to the left, forming a loop, as at *c*; and then draw the thread firm and close, but not tight enough to draw the edges apart. A stitch made in this manner forms a double purl at the edge of the buttonhole and makes a firmer and more durable finish than the single purl of the blanket-stitch.

Continue working the buttonhole-stitches across the side of the buttonhole, making them close together and all of the same length, as the illustration shows. When you reach the outer end, take several buttonhole-stitches around it, spacing them evenly, as at *a*, Fig. 14 (*b*), and making these stitches somewhat deeper than those along the edge, thus forming what is known as a *round end* or *fan finish*. Such a finish is especially desirable in this case, for, besides being very firm, it affords a resting place for the button.

38. When you reach the inner end of the buttonhole, finish this with a *bar*, as at *b*, by taking several stranding-stitches across this end and then working over them with single-purl stitches by bringing the needle out over the thread, the same as in making the blanket-stitch. Place these stitches close together, so that they will entirely conceal the stitches underneath, and catch several of them through the material so as to make the bar firm.

Finish the buttonhole by taking a couple of tiny back-stitches on the wrong side.

39. Finishing the Chemise.—Sew the buttons to the free edge of the flap, and then attach the shoulder straps as directed in Art. 19.

GODET CHEMISE

40. Description.—When there is a tendency toward circular effects in outer apparel, one's undergarments may emphasize the same detail. As illustrated in Fig. 15, this effect is achieved by means of godets inserted at the sides. The chemise is effectively trimmed with lace insertion and edging.

41. Material Requirements.—Because of the added width at the lower edge of this garment, two full lengths of material will be needed for cutting it. Compute the amount by multiplying the length by two, allowing for finishing the top with a cuff, and

besides this supply $3\frac{1}{4}$ to 4 yards of insertion and $1\frac{3}{4}$ to 2 yards of lace, also $1\frac{1}{4}$ yards of ribbon or lingerie tape to run through the casing to hold in any fulness there may be at the top. The shoulder straps may be cut from the sections of material remaining after the godets are planned.

42. Cutting.—Cut two straight lengths of material, one a full width and one from one-third to one-half width, depending on the size of the figure, and from the remainder of the width, cut two godets, or triangular inserts. If the figure is very slender, sufficient material should be trimmed from the wider width to bring the seam lines to the proper position.

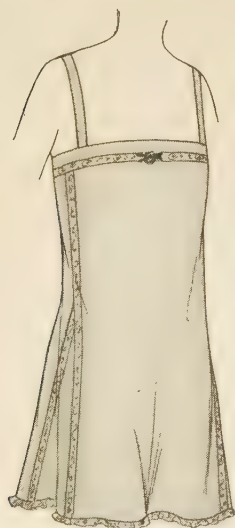


FIG. 15

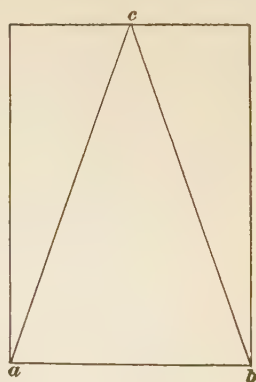


FIG. 16

To make a pattern for the godets, provide a section of paper 12 to 14 inches long if the figure is average or tall, and 9 to 10 inches wide, as in Fig. 16. Make both the lengthwise and the crosswise measurements smaller when the figure is short and slender. Place *a* and *b* on the narrow edge of the paper 9 or 10 inches apart, the width of the godet. In the center of the other narrow end, place a point *c*. Now connect *a* with *c* and *b* with *c*, to form a wedge-shaped section.

Using this as a pattern, place it on the material so that its lengthwise center will come on a straight lengthwise thread of the fabric.

43. Making the Under-Arm Joining.—Starting at the bottom, baste the godets to the wide and narrow sections. In this case, the

center of the narrow section is considered the center front, and the center of the wider one, the center back, the reverse of the usual custom.

After the godets are placed, baste the side seams together above the godets and then slip the garment on to make sure that its size is correct.

Make any necessary changes; then baste the insertion over the basted seam lines, having it even and flat. Do not extend the insertion to the top of the garment, but leave a space of $2\frac{1}{2}$ to 3 inches.

Stitch the insertion carefully on both edges, as at *a* and *b*, Fig. 17; then trim off the material under the insertion to within $\frac{1}{8}$ inch of the

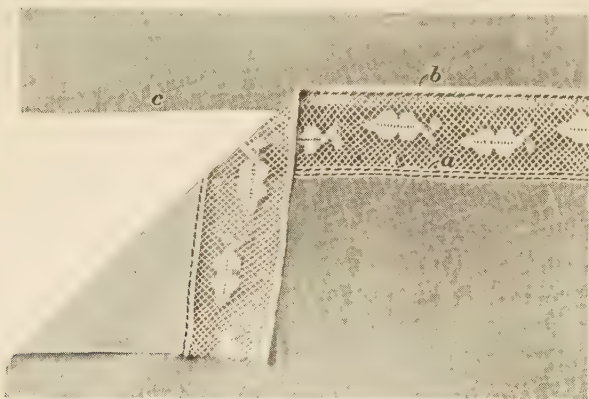


FIG. 17

stitching, as at *c*, and turn this raw edge back and stitch it in place. This will result in two rows of stitching on the *right side*, as shown, but since both are taken through the insertion they will be scarcely noticeable.

44. Finishing the Chemise.—After completing the joining of the under-arm seams, finish the unseamed space at the top with a narrow French seam, turned to the right rather than to the wrong side, as explained in Art. 15; then turn a $1\frac{1}{2}$ - to 2-inch hem to the right side at the top. Now, take a length of insertion equal to the size of the chemise at the top, plus hem allowances, and finish both raw edges with $\frac{1}{4}$ -inch hems. Baste the insertion over the raw edge of the hem that finishes the top of the chemise, with the opening at the

center front and the hemmed edges of the insertion just meeting. Stitch on both edges.

Attach a single row of lace to the bottom, plain or gathered, as you prefer, stitching it about $\frac{1}{4}$ inch above the raw edge. After stitching, turn back the raw edge and stitch again as directed in Art. 43.

Prepare and apply shoulder straps, as explained in Art. 19, and a flap as described in Art. 18, using the material left after the body portion of the garment has been cut.

CAMISOLE-TOP CHEMISE FOR LARGE FIGURE

45. If a woman has hips that are oversize, it is often desirable to shape the side seams of a chemise so as to have the garment close fitting at the top and still provide plenty of ease through the hip portion. Such a garment is possible if you adopt a style similar to that shown in Fig. 18. A chemise of this type is preferred by many women, not only because it is roomy, practical, and serviceable, but also because it belongs to the tailored class. In this garment, the severity is relieved by the use of lace in appliqué effect.



FIG. 18

The flap portion is cut in one with the chemise itself, and an inverted box plait at the back forms a means of affording extra fulness without interfering with the apparent straightness and trimness of the garment.

46. Pattern and Material Requirements.—A regulation envelope, or step-

in, chemise pattern may be used as a cutting guide, or you may plan the garment by measurement and cut it without the aid of a pattern. Besides the bust, hip, and length, a fourth measurement, the under-arm length, is used, this being taken from a point just under the arm to the hip bone, or a becoming, low waist line.

Crêpe de Chine, radium, cotton crêpe, batiste, nainsook, and voile are appropriate materials, the amount required depending on the measurements of the person for whom the chemise is to be made.

measure the length of the garment, plus 2 inches, and locate point *b*. Measure to the left of *a*, a distance equal to the under-arm length, plus 1 inch, and place point *c*. Measure down from *a* toward you a distance equal to one-fourth the hip measure, plus $\frac{1}{4}$ inch, and mark point *d*. Measure out from *c* a distance equal to one-fourth the hip measure, plus $1\frac{1}{4}$ inches, and mark point *e*. In the same manner, place *f* below *b*, a distance equal to one-fourth the hip measure, plus $2\frac{1}{4}$ inches. Connect *d* and *f*, through *e*, and *f* and *b* by straight lines or by placing pins.

49. For the length of the flap, locate point *g* $4\frac{1}{2}$ inches to the left of *b*, provided the chemise is to be cut in one piece. If the front is to be cut separate, make the distance from *b* to *g* $5\frac{1}{2}$ to 6 inches. Mark *h* $1\frac{1}{2}$ inches below *b*, and *i* $1\frac{1}{2}$ inches below *g*.

Measure to the left of *g* a distance equal to the length of the garment plus 2 inches and place point *j*. Place *k* to the right of *j* a distance equal to the under-arm measurement, plus 1 inch. Place point *l* below *j*, a distance equal to one-fourth the hip measure, plus $2\frac{1}{4}$ inches. Measure from *k* one-fourth the hip measure, plus $3\frac{1}{4}$ inches, and place point *m*. Locate *n* one-fourth the hip measure, plus $4\frac{1}{4}$ inches, below *g*. Mark points *o* and *p* $1\frac{1}{2}$ inches below *j* and *k*, respectively.

Connect points *l* and *n*, through *m*, and then *n* and *g* with straight lines or by using pins. Also join *o* and *p*, and *i* and *h*.

50. Cutting.—As a safeguard, verify all measurements. During the cutting, round off the corners at *f* and *n*, provided you expect to have the side seams open from the bottom for a certain proportion of their length. If you prefer to have the side seams closed throughout, cut the corners square. Round off the corners *h* and *i* when the garment is cut all in one piece; when in two pieces, cut directly up to *h* and then straight across to *b*.

If you have formed a pattern or are using a commercial pattern, pin it on the material with the center back and the center front on a fold. Cut around all edges; then cut out the section *jopk*, Fig. 19.

Cut two shoulder straps, each about 15 inches long and 3 inches wide.

51. Making the Seams and the Plait.—Join the raw edges at the center back in a French seam, as described in Art. 15. Now form an inverted box plait with the excess material below this seam,

baste the plait carefully at the top on the wrong side of the garment, and, turning in the raw edges, hem them down carefully, as at *a*, Fig. 20. Place a second row of small running-stitches, as at *b*, so that the seam will be secure.

Use French seams for the under-arm seams also, extend them from the top to within 8 to 10 inches of the bottom, if you wish side open-

ings; if not, stitch each under-arm seam its entire length. If you have fitted your chemise closely at the top, do not stitch the left under-arm seam to the top, but have it open a distance of 3 to 4 inches, and finish the opening with a flat-stitched placket, as described in Arts. 21 and 22.

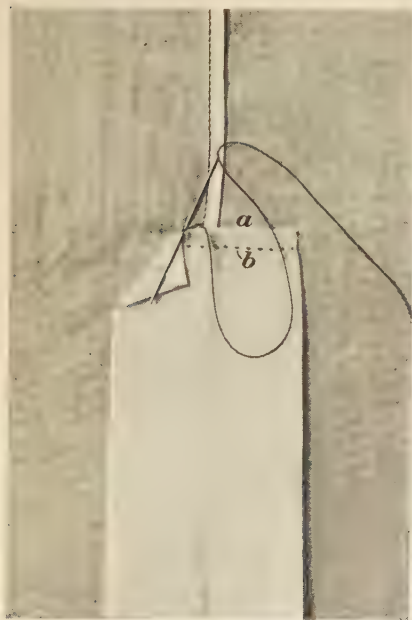


FIG. 20



FIG. 21

52. Working an Eyelet.—If you prefer a little fulness held in by a ribbon run through a casing, work an oblong eyelet at the center front, $1\frac{1}{2}$ inches from the top, to provide an opening through which the ribbon or lingerie tape may be run.

To make this eyelet, first determine its position and shape. Slash the material with sharp-pointed scissors and overcast the raw edges, as at *a*, Fig. 21, and, still continuing with the thread used for over-casting the eyelet, begin to work the eyelet with an over-and-over-stitch, as at *b*. Take the stitches $\frac{1}{16}$ to $\frac{1}{8}$ inch deep and close together, but not so close that they will overlap in any place. Finish the eyelet with several tiny back-stitches on the wrong side, running the thread under the stitches, also, before cutting.

53. Finishing the Top.—Stitch up the strips provided for shoulder straps, turn and press so that the seam is in the center, as at *a*, Fig. 6.

The next step is the finish of the top of the chemise. Turn in $\frac{1}{4}$ inch; then turn again to form a 1-inch hem or casing. Before stitching, slip the shoulder straps into the hem, so that one row of stitching will hold both the hem and the straps, as at *a*, Fig. 22. After stitching, turn each strap up and slip-stitch it to the edge of the casing, as at *c*, Fig. 6.



FIG. 22

54. Finishing the Bottom.

Finish the bottom of the garment with a narrow hem, or apply a bias facing. For the latter, stitch a $\frac{3}{4}$ -inch bias of self-fabric or a prepared bias to the bottom of the chemise, right sides together, as at *a*, Fig. 23; then bring the free edge of the binding over to the wrong side, so that the seam line is on the edge, as at *b*. Turn in the raw edge, as at *c*, and stitch, as at *d*.

Provided you have cut the back and the front separate, with the flap a part of the back section, you will need to finish the free edge of the flap. Baste and stitch a $\frac{1}{2}$ -inch hem, to provide a double thickness to which the buttons may be sewed. Place these about $\frac{1}{2}$ inch from each end.

To stay the buttonholes, which are necessary to hold the flap in place when the chemise is on, prepare a



FIG. 23

strip of self-material $1\frac{1}{2}$ inches wide and 3 inches long. Turn in all raw edges, fold it through the center lengthwise, and stitch around the three open edges. In this strip, work two buttonholes, following the instruction in Arts. 35 to 39 and placing the buttonholes

about $\frac{1}{2}$ inch from each end with the round end of each toward the folded edge. Now sew the longer finished edge in place with firm back-stitches across the center front about 3 inches above the bottom of the chemise.

55. Applying the Trimming.—If you are using a lace medallion for trimming, baste it in place, and then sew it firmly down on all edges with fine overhanding-stitches. Trim out the material underneath, turn back the raw edge, and hem it down to the overhanding-stitches, making sure that none of the last stitches show through to the right side.

Follow the same method in applying a section of figured material, except to take the precaution of turning in the raw edges before sewing the appliqué in place.

ROUND-NECK CHEMISE

56. Description.—For the woman who is active and quick in her movements, the camisole-top chemise is not thoroughly satisfactory, for, if it is comfortably loose, the straps, with every bend of the body, slip over the shoulders and bind the arms; so for her there can be no better choice than the round-neck chemise

illustrated in Fig. 24 with shoulder straps a part of the garment. This chemise can be made even more roomy by allowing for a box plait in the back as in the chemise shown in Fig. 18. Still other points in its favor are that it is smooth fitting, simple of construction, and easy to launder.

57. Material Requirements.—Because of its cut and finish, this chemise is most satisfactorily developed of long-cloth, firm batiste, cotton crêpe, or cross-bar cotton.

If one's figure is not overlarge, it is advantageous to plan to cut three or more undergarments of this type at one time, in this way effecting a desirable saving of material. For a single garment, supply two lengths; that is, an amount equal to twice the length



FIG. 24

from the shoulder to a point just above the knee, plus a reasonable amount for finishing and for the flap. When three or more garments are planned, the narrow back section may be cut from the part remaining after the fronts have been cut from a full width of material. Of course, if the figure is stout, such a plan is not possible, and when this is the case, it is perhaps wiser to cut the garment with the center back on a fold rather than on a cut edge.

58. Pattern Requirements and Cutting.—Provide a regulation chemise pattern with a rounded neck line, and alter it carefully to conform with your measurements, since it is essential that the neck line be correctly shaped in order that the garment will “set” properly without the aid of a ribbon or tape run through a casing.

Place the pattern with its center back on a fold or a cut edge, depending on the measurements and the number of garments to be cut. In all cases, place the center front on a fold. Cut in the usual way.

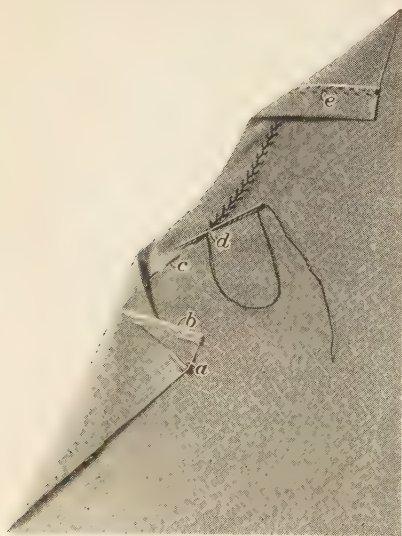


FIG. 25

59. Making the Seams and Hems.—Join the side and the center-back sections with French seams as described in Art. 15. Finish the neck line, armholes, and lower edge with narrow machine-stitched hems, or with a bias facing or a bias binding.

If you decide on the hem finish, turn and baste in the usual way, making the hem $\frac{1}{4}$ inch when finished.

60. Finishing Edges with Bias Facings.—For a bias facing, provide the required yardage in 1- to $1\frac{1}{4}$ -inch bias strips

or the prepared $\frac{1}{2}$ -inch bias binding. Baste and stitch the bias to the neck edge, armholes, and bottom of the chemise with the right sides of each together, as at *a*, Fig. 25. Turn to the wrong side, so that the seam is directly on the turn, and baste the free edge, which has been turned in once, as at *b*, flat against the gar-

ment, as at *c*. Stitch on this edge or finish it with a row of feather-stitching, as shown.

61. Finishing Edges with Single Feather-Stitching.—To do single feather-stitching, bring the needle through the material from the wrong side; then, working toward you, place the needle in a

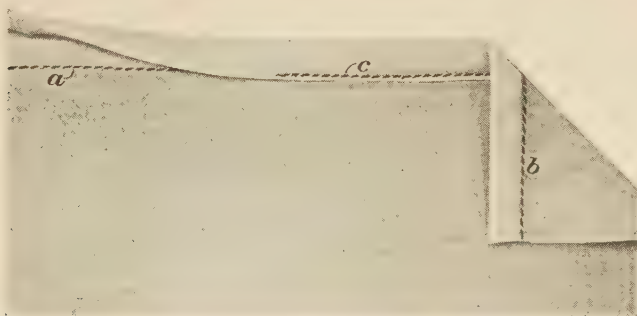


FIG. 26

diagonal position to form a slanting stitch, as at *d*, and have the thread under the needle. Take the next stitch at the same angle and of the same length, but in the opposite direction. Keep working toward you, alternating the stitches and having the thread under the needle during each stitch. These stitches will catch the edge of the bias facing, as at *e*.

62. Finishing Edges with Bindings.—If you prefer bound edges, stitch the bias binding to the edge, as at *a*, Fig. 26, and as described for the facing, but when basting the free edge to the wrong side, baste it so that it just covers the stitching of the first seam. Baste this edge accurately; then, from the right side, stitch just over the seam line, as at *b*, catching the binding on the wrong side, as at *c*.

63. Completing the Garment.—Complete the garment by turning a $\frac{1}{2}$ -inch hem on the flap portion, and by cutting and applying the stay piece for the buttonholes, as described in Art. 54. Then attach the buttons properly spaced for the buttonholes.

SIDE-DART CHEMISE

64. Description.—Another chemise that is a wise choice for the large-hip woman, is the one in Fig. 27. The cut of the garment allows of a smooth, close-fitting effect, but plenty of ease is introduced through the lower portion by means of darts at the sides.

Although this chemise is simple in cut and construction, it becomes a lovely undergarment by the addition of fagoting applied along the top and bottom. There is no more attractive form of trimming for lingerie than hand-work, even in its simplest forms, as is evident in this case where simple fagoting transforms a plain garment into one of distinction.

65. Material Requirements.—Such fabrics as crêpe de Chine and radium silk are particularly appropriate for a chemise of this type, but if you prefer to make it of cotton, satisfactory results may

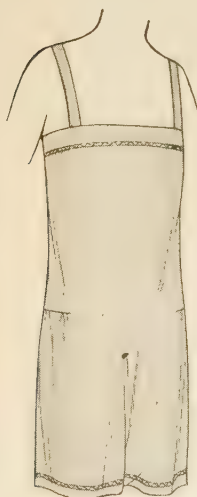


FIG. 27

be had from the use of batiste, nainsook, or cotton crêpe. Whatever the material, it should be dainty and of good quality, if it is to carry hand-work and be worth the time expended on it.

The amount of material needed may be computed by measuring from just under the arm to that point above the knee where the garment is to come. From this length, subtract 3 inches, the width of the trimming bands, and then multiply the result by two, for, of course, you will need two lengths of material. Supply 1 yard of ribbon for shoulder straps if you prefer ribbon to self-fabric, and a spool of knitting silk for the fagoting.

66. Outlining the Pattern.—The simplicity of cutting makes a pattern unnecessary, although, if you wish, you may form a pattern in paper and use this as a guide in cutting the material. The following directions may be applied either to the fabric or to paper. If you cut the fabric directly, as shown in Fig. 28, the lines *ab* and *hi* will represent a fold, but on a paper pattern they may be a single straight edge. On the material, indicate the position of all points with pins; on paper, mark them with pencil.

67. For the front, first locate point *a* $\frac{1}{2}$ inch to the left of the upper right-hand corner. Locate point *b*, to the left of *a*, a distance equal to the center-front length minus 3 inches; and locate *c* to the left of *a*, the distance from the under-arm point to a low waist line, minus $1\frac{1}{2}$ inches.

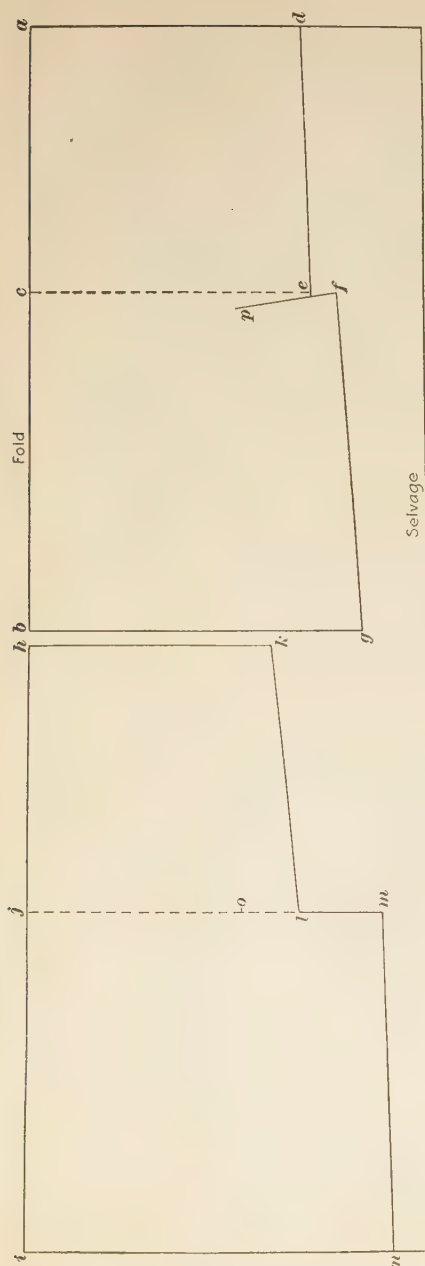


FIG. 28

Below *a*, measure a distance equal to one-fourth the bust measure, plus $1\frac{1}{2}$ inches, and mark *d*. Below *c*, measure a distance equal to one-fourth the bust measure, plus 2 inches, and mark *e*.

Now from *c*, through *e*, measure a distance equal to one-fourth the hip measure, plus $1\frac{1}{2}$ inches, and place point *f*. When there is very little difference between the bust and the hip measurements, thus bringing *e* and *f* close together, more than $1\frac{1}{2}$ inches may be added in order to provide a reasonable amount of fulness below the dart.

Next, below *b* measure a distance equal to one-fourth the hip measure, plus 2 to 3 inches, and mark *g*. Then connect points *a* and *d*, *d* and *e*, *e* and *f*, *f* and *g*, and *g* and *b* with pins or with straight lines.

68. For the back, first place point *h* $\frac{1}{2}$ inch to the left of *b*, to allow for seam finishes. Then locate point *i* equal to the center-back length of the chemise, minus 3 inches, to the left of *h*. Mark point *j*, to the left of *h*, the length from

the under-arm point to a low waist line, minus $1\frac{1}{2}$ inches. Measure below h a distance equal to one-fourth the bust measure, plus $\frac{1}{2}$ inch, and place k . Measure below j one-fourth the bust measure, plus $1\frac{1}{2}$ inches, and mark l . Also measure from j , through l , one-fourth the hip measure, plus $3\frac{1}{2}$ inches, and locate m . Then measure below i one-fourth the hip measure, plus 4 inches, and place n .

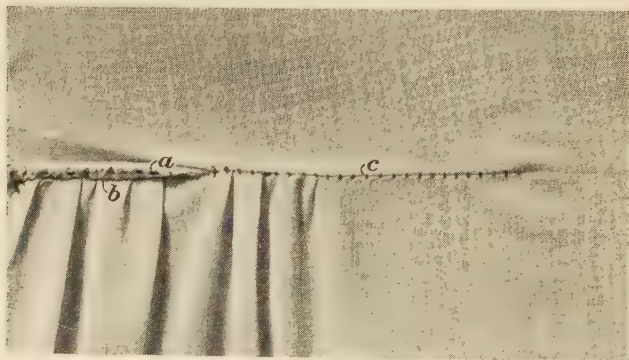


FIG. 29

Now connect h and k , k and l , l and m , m and n , and n and i by placing pins or pencil lines. Before going any farther, verify all measurements.

69. Cutting.—Now cut the outlines, allowing a $\frac{1}{4}$ -inch seam on the top and the bottom of both the front and the back sections.

Next, slash 3 inches beyond point l , to point o on a straight line, and 4 inches beyond e to p , on a slightly downward slant, having the distance from the top of the chemise to the end of the dart $\frac{1}{2}$ inch greater than the distance from e to d . This slant will make the garment “set” well, since it allows for the fact that the figure is longer in front than in back.

If you have formed a pattern, place it with its center-back and its center-front edges on a lengthwise fold of the material, and cut around all edges, cutting the slashes for the darts, both back and front.

Cut the flap 6 to 8 inches long and 4 inches wide to provide, on each edge, a $\frac{1}{4}$ -inch hem. Cut shoulder straps also, if you prefer them, making them $2\frac{1}{2}$ inches wide, and cut the bands for the top and the bottom from the material cut off at the sides, making them $3\frac{1}{2}$ inches wide and long enough to extend around both the top and the bottom of the chemise.

70. Finishing the Side Darts and Seams.—Join the under-arm seams, using the French seam, and, after pressing them carefully, prepare to finish the darts at the sides. First, gather the lower edge, drawing up the gathering thread, as at *a*, Fig. 29, to make it the same length as the upper edge. Then adjust the fulness of the lower edge and baste it to the ungathered edge, raw edges to the right side, as for a French seam. Stitch the edges together, as at *b*, starting at a point $\frac{1}{4}$ inch beyond the opening in order to taper the stitching gradually and avoid a plait or puckering of the material.

After the first stitching, which you may prefer to do by machine, even though the remainder of the garment is put together by hand, trim off the raw edges and proceed as for the regulation French seam, as at *c*, taking the precaution of basting before the final stitching so that the gathers will be properly adjusted. Start the second stitching well beyond the first, as at *a*, Fig. 30, so that the finished dart will lie flat, and taper the depth of the seam gradually, as at *b*.

71. Applying the Top Band.—You are now ready to apply the fagoted bands. Plan the joinings of these strips so that they will seem to be a continuation of the under-arm seams. Press these



FIG. 30

joinings carefully; then turn in the raw edges $\frac{1}{4}$ inch toward each other, as at *a* and *b*, Fig. 31, and bring these two folded edges together.

Make two $\frac{1}{4}$ -inch turns on the upper raw edge of the chemise toward the wrong side, as at *c*. Next, baste the folded strip and the upper chemise edge, as at *d* and *e*, respectively, on a piece of stiff

paper from 12 to 14 inches long and about 6 inches wide, allowing a $\frac{1}{4}$ - to $\frac{3}{8}$ -inch space between them.

72. Fagoting the Joinings.—The fagoting-stitch is worked from left to right, so, starting at the left end of the prepared section, take a small stitch from right to left directly through the four

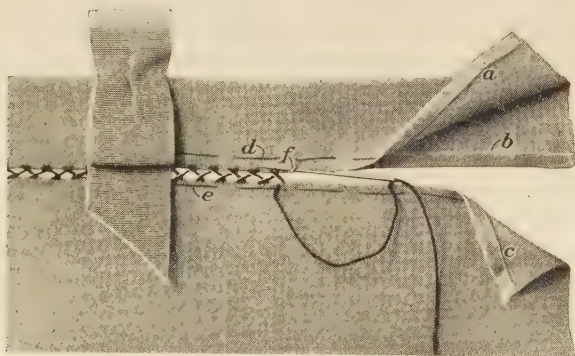


FIG. 31

thicknesses of the band at the top, as at *f*. Now, in the chemise portion, take a second stitch not directly below the first, but about $\frac{1}{4}$ inch to the right of it. This stitch, also, is taken from right to left. Continue in this way as far as the basting-stitches run; then, attaching the adjacent section to the paper in the same manner, proceed with the fagoting. Finish both top and bottom in this way.

73. Finishing the Chemise.—Prepare the flap for the bottom of a double or a single thickness, attach one end at the center back, and if you are using a single thickness, hem the other end. Cut and finish a small stay piece for the buttonholes, as directed in Art. 35, and after these are worked attach the stay piece just above the fagoting. If the shoulder straps are of self-fabric, attach them by following the suggestions in Art. 19; if of ribbon, form a small loop just above the ends, as shown in Fig. 31, and attach the ribbon from the wrong side so that all stitches are concealed.

COMBINATIONS

NATURE OF COMBINATIONS

74. As the name implies, the word *combination* is used to designate those undergarments so planned that they may be said to be a combination of vest and drawers. Some garments of this type may have a crosswise joining at the waist line, or somewhat below it, while others have an opening down the center front and the crosswise joining across the back only.

The manner in which a combination is cut makes it possible to obtain a very slender effect through the upper portion with a flare or fulness below it. This undergarment is therefore a wise choice for the woman inclined to stoutness.

Another possibility in developing combinations is that of using a silk vest to which sections of crêpe de Chine or a similar soft weave in lingerie silk may be attached, in this way forming a very satisfactory undergarment and a foundation that will be comfortable and will look well, too.

STEP-IN COMBINATION

75. Description.—A simple model, unusually easy to plan and make, is illustrated in Fig. 32. The upper portion is formed of straight lengths of material or of a silk vest if you prefer, with step-in drawers attached, in this way making a complete undergarment. The lower section is cut wider than the upper part and attached with fulness at the sides in order to provide the required ease. Center-stitched binding forms the only trimming on the garment.

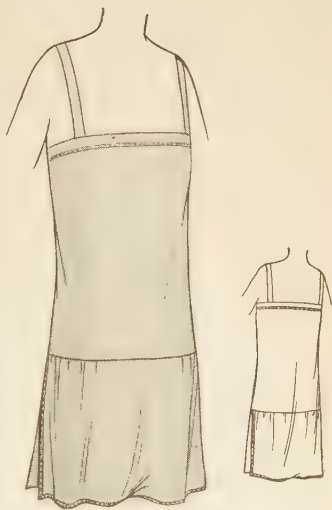


FIG. 32

76. Material Requirements.—Two lengths of material plus 9 or 10 inches will be needed, provided the garment is made all of one fabric. For a very slight figure, one vest length might be subtracted

from this amount, as one width of 40-inch material will be sufficient for a vest of small hip measure.

If you are using a ready-made vest and are making the drawers only, measure from the bottom of the vest portion while it is on or held up against the figure to the length you desire the finished garment. Multiply this by 2 and add 6 inches. It may happen that the bottom of the vest will seem to come too low on the figure; when this is the case, it is better to trim off a reasonable amount from the vest rather than to provide less material and have the joining of the drawers to the vest part awkwardly placed.

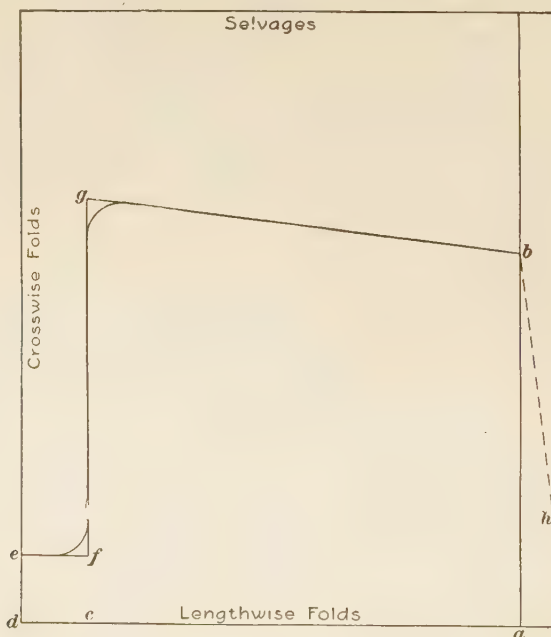


FIG. 33

77. Cutting the Drawers.—To cut the drawers portion, fold the material, which should be twice the length of the finished drawers, plus 6 inches, through the center lengthwise; then make a second fold, crosswise, bringing the four selvage edges together and the two folds, but making the second fold so that the under section extends 1 inch beyond the upper one. Pin carefully.

With the lengthwise folded edges nearest you and the crosswise folds to the left, as in Fig. 33, place point *a* in the lower right-hand

corner of the shorter top section. Above *a* toward the selvages, place point *b* a distance equal to one-fourth the hip measure, plus $1\frac{1}{2}$ inches. To the left of *a*, place point *c*, a distance equal to the length you wish the garment to be, plus $\frac{1}{2}$ inch for finishing. Then 2 inches to the left of *c*, place point *d*, which should come directly on the crosswise folded edges if you have supplied 6 inches more than the length you wish the drawers. Next, 2 inches above *d*, place *e*; then draw a line 2 inches long to the right of *e* and at right angles to the fold on the edge, and place point *f*. Now, from point *c* on the edge that is toward you, measure toward the selvage, through point *f*, a distance equal to one-fourth the hip measure, plus 3 inches, and place point *g* at the termination of this line. Then join points *g* and *b*.

Next, trim off a strip from the longer section, starting at *b* and tapering from this point out to the cut edges within about 8 inches of the center back, as shown by the dotted line. This will provide greater length in the back of the step-ins where needed. Cut from *b* to *g*, from *g* to *f*, and from *f* to *e*, rounding off the corners at *g* and *f*, as shown.

If your material is limited, you may cut the flap portion separately, from the fabric remaining at the sides after the step-ins are cut, rather than have the garment all in one. From the material left after the step-ins have been cut, cut several strips of bias, 1 inch wide, for finishing.

78. Cutting the Vest.—For the vest section, use one half width of the required length for the back and enough width cut from another length to make the finished size of the vest equal to the hip measure plus 4 to 6 inches. Use the remainder of the width for shoulder straps, each $3\frac{1}{2}$ inches wide and 15 inches long, and also for bias bindings, if needed. If a hem and a center-stitched binding, as pictured, are used, 3 or 4 inches should be allowed for finishing.

For a slight figure, only one width of the required length is necessary if the material is 40 inches wide.

79. Preparing the Drawers and Vest for Joining.—Finish all the cut edges of the drawers portion, except those that are to be attached to the vest, with a center-stitched binding.

To make *center-stitched binding*, turn the raw edges $\frac{3}{8}$ inch to the right side, as at *a*, Fig. 34; then turn again, making three thicknesses of material at the edge. Then, from the right side, stitch directly

in the center of this turned edge, as at *b*. As you approach the corners, have the stitching continuous, as at *c*.

Join the two sections that form the vest, with small French seams, having the seam allowance to the right side for a distance of 2 inches

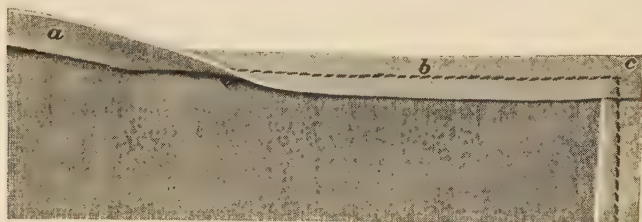


FIG. 34

from the top, and from this point down, turning the allowance to the wrong side, as is described in Art. 15. Finish the top by turning a $1\frac{1}{2}$ -inch hem to the right side, finishing its raw edge with a center-stitched binding. Attach the shoulder straps.

If, because of a large hip measure, there is much surplus width at the top, a casing and draw ribbon will be needed to finish it. This finish is explained in Arts. 52 and 53.



FIG. 35

At the upper edge of the drawers portion, place two rows of gathering threads, $\frac{1}{4}$ inch apart, starting 4 to 6 inches from the center front on both sides of it and a corresponding distance from the center back,

and continuing out to the bound edges. Draw the threads up until the front and the back measure one-half the width of the vest.

80. Joining the Vest and Drawers.—Baste the vest and drawers together, center front and center back matching and bound edges at the sides just meeting. If the vest is made of one width, place the one seam under the left arm in line with the bound edges of the step-ins. If two sections form the vest, have the seams come at the back, each seam the same distance from the center back. Now join the vest and drawers with machine stitching, as at *a* and *b*, Fig. 35, allowing a $\frac{1}{2}$ -inch seam. Trim off the drawers portion to within $\frac{1}{8}$ inch of the seam, bring the seam allowance of the vest portion over the raw edge, turn in a seam allowance, and whip it down to the stitching, as at *c*, thus forming a *standing-fell*, or *French-fell*, seam.

If a ready-to-wear vest is used, do not draw the gathering threads up to a size to correspond with the vest, but leave them 2 to 3 inches longer; then baste the drawers, with the raw edges underneath, to the vest, stretching the latter the necessary amount to have the vest meet the size of the drawers. Stitch on the edge of the vest, stretching as you stitch; then overcast the raw edges. This stretching is necessary to allow for the stretching of the vest when it is put on and taken off.

STRAIGHT-LINE COMBINATION

81. Description.—The upper portion of the combination shown in Fig. 36 corresponds exactly to that described in Art. 75 and illustrated by Fig. 32. The lower part differs somewhat, chiefly in the fact that there is no fulness, but there is also a difference



FIG. 36

in cut, providing a concealed circular joining, which affords plenty of ease so that the finished garment is comfortable and, at the same time, achieves a slenderizing, straight-line effect. The trimming is a neat, narrow, lace edging of firm quality and an applied bow.

are on the edge of the paper, and finally, through the under layer, back to *a*.

Separate the two thicknesses of paper and cut from *a* to *b*, so as to make the drawers slightly shorter in front than in back.

84. Cutting.—Cut the upper section as directed in Art. 78. To cut the lower, or drawers, part, fold the material through the center crosswise. Place the pattern so that line *dc* lies on the fold and *de* is on a straight lengthwise thread. Cut around all edges, allowing a $\frac{3}{8}$ -inch seam, and cut through the fold *dc*, continuing to the extreme edge.

85. Construction.—To make the drawers, join the curved seams, making sure that the two front sections are together. Use a very narrow French seam or a machine fell seam of moderate width following the usual procedure. Join the sides in French seams; or, if you prefer, leave them open, finishing the edges as well as the bottom with binding, as directed in Art. 62, or with a narrow hem, lace edged.

For the lace finish, turn the hem in the usual way, making it $\frac{1}{4}$ inch wide when finished, and stitch it in place, as at *a*, Fig. 38. As a trimming, whip a narrow lace edge in place, as at *b*. A lace of this

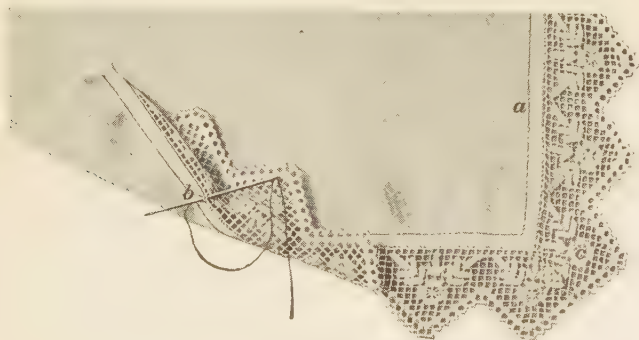


FIG. 38

type, that is, one with a pointed edge, may have the corner finished square, as at *c*; in any case, the lace should be mitered carefully.

If you are making a vest, use the same kind of seams and edge finish as you have chosen for the drawers. If the top does not fit sufficiently snug, you will need to employ a casing and draw ribbon, as described in Arts. 52 and 53.

BRASSIÈRE-TOP COMBINATION

86. Nature and Use.—There is a certain type of figure, well-developed, but muscular enough to appear well uncorseted, that will find a combination such as is illustrated in Fig. 39 thoroughly satisfactory for those occasions when the absence of shoulder straps is desirable. Because there is no support over the shoulders, the bust must be full enough to hold the garment up; if it is not, it is best to

use a sheer shoulder strap such as a double thickness of Georgette or net with the edges picoted.

The upper part consists of a row of lace and a row of insertion of a firm mesh, joined together, fitted closely to the figure, and strengthened by a net lining. Three strips of elastic across the back provide snugness without tightness. The lower section, which is somewhat full for ease, is merely step-in drawers, cut longer at the top so that they may meet the somewhat high waist line of the brassière, to which they are joined to form a single garment. Binding of self-fabric finishes the lower edges of the



FIG. 39

step-ins and the slashes at the sides, although a machine picot with a narrow banding of lace might be preferred.

87. Material Requirements.—Of the lace, you will need an amount equal to the bust measure, minus 6 inches, and a corresponding amount of insertion, each at least 4 inches wide. Supply also $\frac{1}{3}$ yard of $\frac{1}{4}$ -inch elastic and $\frac{3}{8}$ yard of net.

For the drawers portion, you will need from $1\frac{1}{2}$ to $1\frac{3}{4}$ yards of fabric, depending on your height, the shorter figure naturally requiring less length. Because such an undergarment is designed primarily for evening wear, crêpe de Chine or another soft weave in silk will be found most satisfactory.

88. Cutting the Step-In Section.—Follow the same plan of cutting as described for the step-in section of the combination shown

in Fig. 32. Apply the same directions, having sufficient length in your folded material to have the step-ins long enough to reach to a point from 3 to 4 inches above the normal waist line, or from where the brassière ends to a point just above the knee.

89. Preparing the Combination for Fitting.—Join the lace to the insertion with machine stitching, as at *a*, Fig. 40, narrowing the lace at each end of the insertion, so that it appears as shown in the back view, Fig. 39. Now place the brassière section over the net and cut a section of the net corresponding in shape to the lace, and with a $\frac{1}{4}$ -inch seam allowance entirely around it. Turn the seam allowance so that the raw edge is between the lace and the net, and so that its folded edge comes just to the edge of the lace. Sew the two together across the top with small running-stitches, following the scallops. Baste the two together on the remaining edges.

Now join the side seams of the step-ins to within 8 to 10 inches

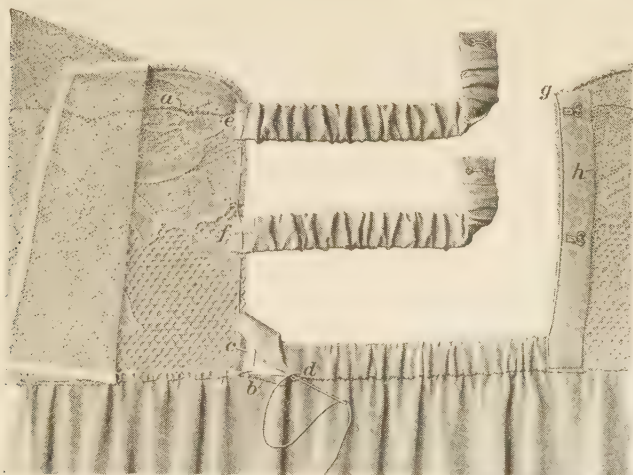


FIG. 40

of the bottom and finish the cut edges with the exception of those at the waist line, which are to be joined to the brassière section. Use bias strips of self-material in a matching or contrasting color applied as a binding to finish the lower edges, following the method described in Art. 62. Run a gathering thread around the top.

90. Fitting.—Careful fitting is required in order that the brassière may set properly when on. Pin or baste the elastic strips

in place, and then place the upper section of the garment around the figure, adjusting the length of the elastic strips, if necessary, because it is essential that the brassière be secure and evidence no tendency toward slipping down. After you have made sure that the top fits well, pin darts in front to make the size of the garment at the waist line more nearly the size of the figure. Make these darts as deep as is necessary at the bottom, tapering them to nothing as they approach the bust line.

At this time, slip the step-ins on, pinning them to the brassière and adjusting the fulness carefully, but leaving plenty of ease across the back between the ends of the brassière.

91. Finishing.—Remove the garment, separate the upper and lower sections, and rip the bastings between the net and the lace so that the darts may be stitched in separately. When stitching the darts, be sure to have the seam allowance turned to the wrong side in both cases. At this time, cut two strips of the material of the drawers section $1\frac{1}{2}$ inches wide and 8 inches long. Stitch the longer edges of each together, turn, and press. Through these, the elastic that is used across the back is to be run. If you prefer, you may use ribbon for these casings.

To provide a finish across the back of the drawers section between the ends of the brassière, attach a straight strip of material, wide enough to form a casing for the elastic, to the upper edge across the space you have allowed, as shown at *b*. Place the elastic *c* just above and hem the free edge of the casing down over it, as at *d*. Slip the drawers between the net and the lace of the brassière section, and place the silk-covered elastic straps in place, too, so that one end of each comes between the net and the lace, as at *e* and *f*. Finish the other ends by turning in the raw edges and overhanding them together.

92. After the lace and net are basted together ready for stitching, prepare a narrow strip of the silk $\frac{3}{4}$ inch wide. Turn in all raw edges and baste it in place directly on the edge, as shown, to provide a foundation to which the hooks may be sewed. Beginning to stitch at *g*, through the thicknesses of the stay strip as well as the net and the lace, continue down to the joining of the brassière and step-ins, then entirely around the joining, back to a corresponding point on the other side, just above *e*. Machine stitching is necessary because of the need for firmness, and especially to secure the elastic strips

e and *f*. Hem the inner edge of the stay strip to the lace and net by hand, as at *h*.

Attach an eye on each end of the elastic strips and a hook in corresponding position on the stay strip, as shown. The addition of a small ribbon bow in a contrasting color or a cluster of tiny flowers in pastel tints makes an attractive finish for the front.

MANNISH UNDERGARMENT

93. Nature and Use.—The popularity of an undergarment such as is illustrated in Fig. 41 may be directly traced to the general acceptance of tailored and sports clothes for daytime wear. The unrelieved plainness of outer garments has created a demand for underwear duplicating this feature in cut and finish, and because of this severity, they have a particular appeal by direct contrast with the femininity of their wearers.

The garment illustrated features the same design and construction details as one of the popular styles worn by men and boys, with the exception of the finish of the top, which is naturally cut lower than a garment intended to be worn by a man. The top is finished with a hem casing through which ribbon or lingerie tape is run, while the opening at the front makes the combination easy to put on and take off. The lapped back is a comfortable feature, while the cut and finish give perfect freedom for all sorts of athletic activities. An undergarment of this type is particularly comfortable for the uncorseted figure, although it can be worn satisfactorily either under or over a corset.

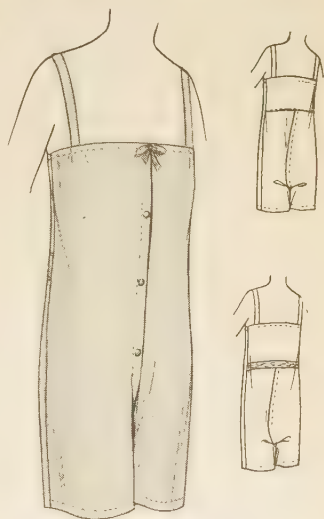


FIG. 41

94. Material and Pattern Requirements.—Supply a special pattern for this combination, for which, if your figure is average, you will require $2\frac{1}{8}$ yards of 36- or 40-inch material and $\frac{1}{8}$ yard of a knitted fabric for the waistband at the back. If several garments are to be made, and a cotton knitted fabric is not available, it is a

good plan to purchase a separate vest of a serviceable weight, and cut this in strips for the purpose. Of course, such a finish is not a necessity, as the back waist line may consist of a simple seam joining between the upper and the lower sections, as illustrated in the upper back view, Fig. 41.

The ideal fabric for this athletic combination is a cross-bar cotton known as pajama cloth, while in silk, radium is a satisfactory choice, as is also Italian silk with back insert of silk vesting. The latter combination duplicates the material of the expensive ready-made garments of this type.

95. Cutting.—Place the center front of the pattern piece along a cut or a selvage edge, making allowance for finishing, and arrange

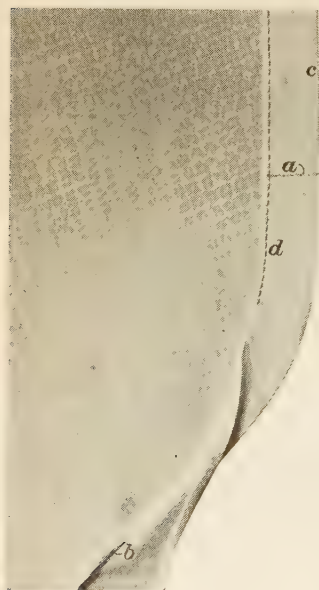


FIG. 42

the center back of the waist portion on a fold. Cut the knitted section $2\frac{1}{2}$ inches wide and long enough to reach from one under-arm seam to the other, across the back, cutting so that the ribs run crosswise, and in this way providing the proper "give" for the movements of the body. Cut the shoulder straps of a double thickness of cloth, and plan to have the edges finished with a picot, made by cutting machine hemstitching in two.

96. Construction.—Join the inside leg seams first; then prepare to finish the opening, which is straight down the front to a certain point and then curves around and up the back. First prepare two straight facing strips, each 1 inch wide and long enough to reach from the top of the garment to that section of

the front where the cut edge curves. For this curved section, which extends around to the waist-line finish in the back, supply two fitted facings of the same width as the facing strips by using the pattern as a guide and cutting a 1-inch strip on exactly the same grain as the edge of the garment itself when it was cut from the pattern.

Join the straight and the shaped sections of each facing piece together in a plain seam, as at *a*, Fig. 42, having the raw edges of

the seams on opposite sides, so that one strip will finish the left and the other the right side of your combination. Attach the facing strip to the garment in a plain seam, as at *b*; then turn the free edge over to the wrong side with the seam exactly on the edge, as at *c*, and, turning in the raw edge once, baste it in place and stitch, as at *d*.

97. Now lap the back opening below the waist line the amount indicated on your pattern and join it to the knitted strip, which in turn is joined to the upper-back section of the combination. Use flat-fell seams for these joinings. If you are not using the knitted material, a flat-fell seam will provide a satisfactory joining.

Next, join the side seams. Then finish the upper and the lower edges of the combination with $\frac{1}{2}$ -inch hems. Attach the shoulder straps when basting the hem at the top, so that one stitching can be made to hold the hem and the shoulder straps too, as described in Art. 53.

Complete the combination by making horizontal buttonholes, placing them so that one is just below the top, and the others are spaced 2 inches apart, as far down as is necessary. Make these buttonholes according to the directions in Arts. 35 to 39, with the exception of making them crosswise and with a bar at both ends, instead of vertical with a fan finish at one end. Attach the buttons to correspond with the buttonholes. Then run the lingerie tape or ribbon through the top casing to finish the garment.

DRAWERS

ADVANTAGES AND NATURE

98. While the one-piece undergarment, such as the envelope chemise or the combination, enjoys deserved favor, there are many women who prefer a separate vest and drawers or bloomers, especially those women who find a brassière a necessity. When properly made and fitted, drawers or bloomers will be found to be quite as satisfactory a foundation as either of the other garments, while the feeling of comfort that is to be had from wearing just what has the most appeal should not be overlooked.

99. Drawers may be straight, that is, cut without flare and fitted smoothly over the hips into a waistband, or circular, with width

at the bottom, but still the required smoothness over the hips. Drawers may also be open or closed, the former that type in which both edges of the crotch are finished separately, the latter that type in which both edges are sewed together. Also, they may be gathered at the knee to form **bloomers**, a satisfactory substitute for a petticoat for many women when worn under a cloth dress. Then, too, there are **step-ins**, resembling the lower part of step-in chemises.

100. Materials.—Because of the somewhat closer fit of drawers and bloomers, a sturdy fabric is to be preferred for these two types; so batiste, voile, the finer grades of nainsook, Georgette, or similar weaves should be set aside for the looser-fitting undergarments and preference given to long-cloth, cotton crêpe, cross-bar, radium, crêpe de Chine, silk Jersey, or wash satin.

PLAIN DRAWERS

101. Description.—The drawers illustrated in Fig. 43 are of a standard type, simple to make and permitting of either an open or a closed finish. They are so cut that the lower edge is on a straight thread of the material, making it possible to finish them with a hand-hemstitched hem. For service undergarments, however, machine hemstitching or a plain machine-stitched hem is a wiser choice for the finish.

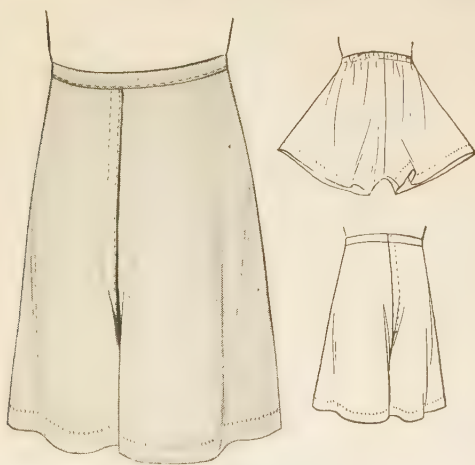


FIG. 43

and $1\frac{1}{2}$ yards of material if your figure is of small or average size. Supply also 3 yards of lace or embroidery edging if you care to have trimming.

103. Cutting.—Place the pattern so that the center side, as well as the bottom, is on a straight thread of the material. Cut

102. Material and Pattern Requirements.—Provide a regulation drawers pattern, of the proper size, with a shaped waistband,

the waistband double with a seam at the center front and the center back or at both sides, making the band narrow or wide as you prefer. If wide, it might measure $2\frac{1}{2}$ inches, finished, at its widest point and form a yoke. If narrow, it should be no less than $\frac{3}{4}$ inch throughout, finished, for a very narrow band is better fitted at the seams but not shaped at the top and the bottom.

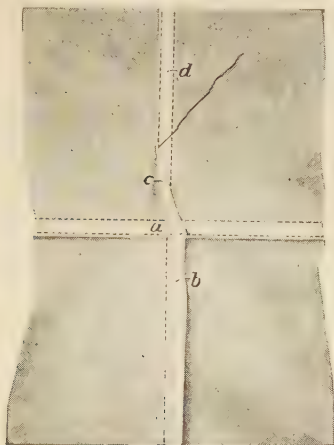


FIG. 44

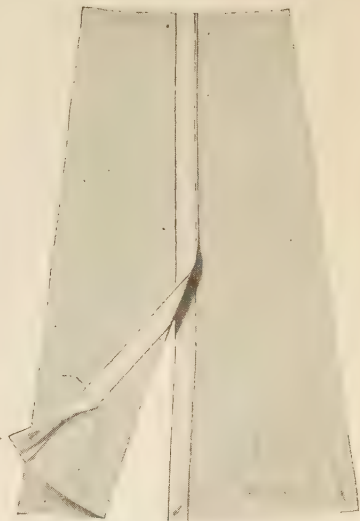


FIG. 45

Before taking apart the material that is cut out for the drawers, notch the center front with one notch and the center back with two notches, or according to the pattern directions, so that there will be no danger of finishing both leg portions for one side. When there is no right or wrong to the material, this mistake might be made and cause much annoyance. Another way in which to avoid such an occurrence when the right and the wrong sides of material are difficult to distinguish, is to mark the right side of each leg portion by placing a pin in it.

104. Making the Drawers Closed.—First, stitch up the leg seams, using a flat-fell finish; then prepare to finish the crotch. If the drawers are to be closed, proceed to stitch them together, as shown in Fig. 44. Before stitching, however, pin the edges together so that the seams in the leg portions will meet exactly, as at *a*. By slipping one edge back, as at *b*, and allowing enough material to turn over the other raw edge, as at *c*, you will save time in not having

to trim off the seam for the flat fell. After you have joined the leg portion, turn and stitch the seam the second time, as at *d*, to give a flat finish.

Next, on the left side, put in the flat-stitched placket, as described in Arts. 21 and 22; then if you wish to finish the top with the straight band illustrated, make it so that it will be, when finished,



FIG. 46

$\frac{3}{4}$ inch wide. Stitch one edge of the band to the upper edge of the drawers, wrong sides together, and the seam allowance to the right side; then turn the free edge and the ends of the band in a seam's width, bring the free edge over the raw edges of the seam, and stitch it down. Stitch along the upper turned edge also for firmness.

105. Making the Drawers Open.—If the drawers are to be open, extend the flat-fell seam from the top down about 4 to 6 inches; then finish each seam edge separately with a bias facing, $\frac{1}{2}$ inch wide when finished, as in Fig. 45. Finish the top with a narrow band or apply a shaped yoke that will open in the center back.

106. Applying the Yoke.—If you are using a yoke for a top finish, first stitch its upper edge and both ends, as at *a*, Fig. 46; then clip the corner, as at *b*, and turn the yoke with its stitched side in.

Roll the material back as close to the stitching as possible, as this is essential for the sake of neatness. Then crease the edge very carefully and apply the yoke to the drawers portion, keeping the center front of the yoke in line with the center front of the drawers. If you stitch the yoke twice all the way around where it joins the drawers, as shown, as well as its upper edge and in the back, it will be stronger and stand strain or wear much better.

107. Finishing.—Finish the bottom of the drawers with a hand- or machine-hemstitched, or a machine-stitched hem, attaching a narrow edge for decoration if you care to do so. A narrow binding of a contrasting color makes an effective finish also. In this case, slash the side of the drawers up for 4 to 6 inches and continue the binding up this slash to relieve the severity of the finish. To complete the garment, work a single buttonhole in the waistband or two in the yoke, and attach the buttons securely.

DRAWERS WITH FULNESS

108. When the figure is slender and gathers around the waist line are not objectionable, fulness may be introduced in drawers, as shown in the upper back view, Fig. 43.

The method of making is the same as that described for plain drawers except that the top is finished with a casing through which elastic may be run.

109. Making the Casing.—With the drawers completed to the top finish, make a $\frac{1}{4}$ -inch turn at the top and stitch directly on the edge of the first turn for about $\frac{3}{4}$ inch, from *a* to *b*, Fig. 47, having this small, stitched space at the center back or close to one of the side seams. Now turn a hem wide enough for the elastic, baste, and stitch in place, except for the small space, which was previously stitched and which is to be left open so that the elastic may be readily inserted and removed when the garment is laundered. Fasten all ends of thread carefully, especially at each side of the opening in the casing.

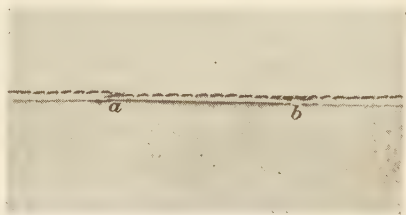


FIG. 47

Complete the garment by inserting the elastic, which should be cut 2 to 3 inches smaller than the waist measure. To make the elastic easy to remove, finish it with a hook and eye of medium size, securely attached.

STEP-INS

110. Description.—Drawers of the step-in variety are shown in Fig. 48. In appearance, this type of drawers is similar to the lower part of a step-in chemise, except that they extend to the normal waist line. A finish consisting of a casing, through which elastic is

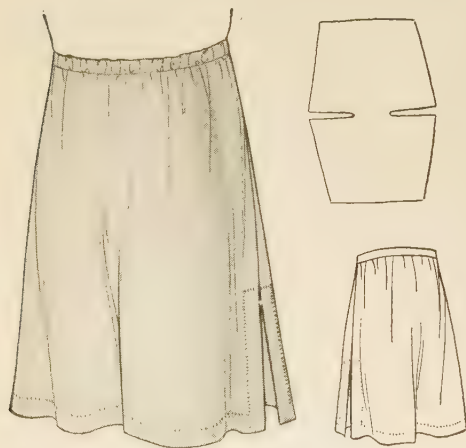


FIG. 48

run, is used at this place, enabling the wearer to adjust the garment without fastening, and providing a finish that simplifies the making. The bottom is finished with a fitted facing that may be cut of a contrasting color and thus made decorative as well as useful.

111. Material Requirements.—Any favored lingerie material may be used for step-ins, for they are

roomy enough not to require a firm fabric even for the greatest service. The most used materials are voile, cross-bar, cotton crêpe, radium, silk Jersey, crêpe de Chine, and wash satin.

To determine the amount of material needed, measure from the normal waist line down to that point above the knee to which you wish the step-ins to reach, usually about 21 inches. Multiply this amount by 2 and add 6 to 8 inches, $2\frac{1}{4}$ inches of this amount for the casing and the remainder for the joining piece, or flap, between the front and the back.

112. Cutting.—As a guide in cutting, follow the directions in Art. 77 with two exceptions. The line *ac* should equal a measurement taken from the waist line to the length you wish the step-ins to be, and the distance from *a* to *b* should equal one-fourth the hip measure plus $\frac{1}{2}$ inch, while the points *c*, *f*, and *g* should be located

1 inch from the crosswise fold, rather than 2 inches, thus providing less space between the back and the front.

To save material, you may cut the fitted facing in sections. This facing should be $1\frac{3}{4}$ inches wide.

113. Construction.—Use French seams for joining the side openings, extending them from the waist line down to within 8 inches of the bottom.

Finish the lower edge and the side openings with a fitted facing, cut so that there is a seam in it in line with the side seam of the drawers. Stitch together the sections of the fitted facing, so the

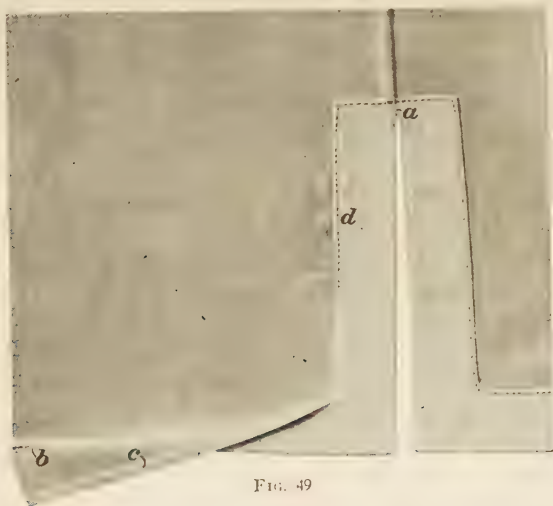


FIG. 49

seam will appear as at *a*, Fig. 49, after the facing has been applied. Stitch the facing entirely around both leg openings of the step-ins, as at *b*, bring it over to the wrong side, turn in the free edge once, as at *c*, and stitch it, as at *d*. If you wish, you may have this facing of a contrasting color and turned to the right side.

To finish the top of the step-ins, prepare a casing as described in Art. 109, and run an elastic through this.

BLOOMERS

114. Description.—Bloomers, as shown in Fig. 50, like drawers, are cut to follow the outline of the figure quite closely. Because of the resulting increase of strain on the garment, there must also be an

increase in the firmness of material and seam finishes, just as in the case of drawers. Bloomers are finished with an elastic at the waist line and also at the knee or directly below it, but otherwise their cut and finish are quite the same as for drawers.

115. Material Requirements.—The average figure will require $1\frac{7}{8}$ to 2 yards of material, depending on the length of the bloomers. Any of the firmer lingerie fabrics will cut to advantage, as, for example, cotton crêpe, cross-bar, sateen, satinette, crêpe de Chine, silk Jersey, radium, or crêpe-back satin.

Supply a length of $\frac{3}{8}$ -inch elastic equal to the waist measurement minus 3 inches, and a length of narrower elastic for the finish at the knee. Usually about 1 inch smaller than the measurement above or below the knee is about right, for the elastic should be tight enough to stay in place, but not so tight that it will bind.

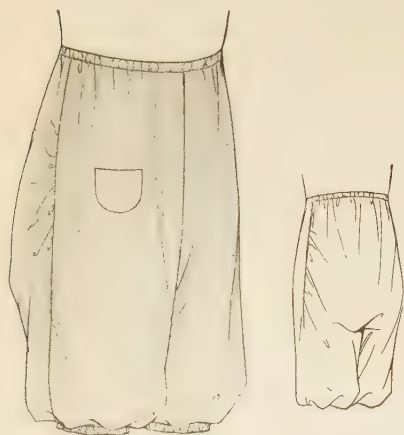


FIG. 50

116. Cutting.—A regulation bloomer pattern can be made to duplicate Fig. 50, by slashing the back section at about the hip line from the side seam toward the center back and spreading this slash so that the space between measures about

2 inches when the pattern piece is pinned to the material. Cut the garment in the usual way, allowing a generous seam.

In all commercial patterns, there are stay pieces for the crotch seams. These are quite necessary parts because of the need for reinforcement where the garment receives the most wear.

If you prefer, the fulness on the back section may be omitted and the leg portion cut so that there is no seam at the center side. The back of the garment in the illustration was cut with the center back on a fold and seams to the sides.

117. Construction.—Turn in the outer edges of the reinforcing pieces and stitch them in place; then join the crotch seam, following Art. 104. Next, join the inner leg seams, using a French seam or

flat-fell finish; and finally join the outer leg seams. If you have used fulness, this, of course, should be adjusted first, by spreading it over a distance of 4 or 5 inches by the use of two gathering threads. In this case, finish the side seams with French fells, as described in Art. 80; otherwise, a plain French seam will be satisfactory. Finish the top and the bottoms of each leg with a casing hem, as directed in Art. 109, and insert the elastic.

If you are using silk Jersey, draw the material taut as you stitch, because if you do not you will find that, with wear, your material will stretch, whereas the stitching does not, and a ripped seam will be the usual result.

Cut a pocket $3\frac{1}{2}$ inches wide by 4 inches deep, with the lower edge rounded off, turn a $\frac{1}{2}$ -inch hem in its upper edge, and stitch it. Now make a $\frac{1}{4}$ -inch turn around the other edges and baste it in place; then baste the pocket in a convenient position on the right front of the bloomers. Replace the basting with stitching, staying the ends carefully so that there will be no danger of the pocket ripping down.

BRASSIÈRES

STYLES AND MATERIALS

118. Styles and Use.—The word *brassière* is derived from the French word meaning to bind, to restrain, and such is the object of the garment that has come to be an all-important item of apparel in the wardrobe of many women. The brassière may have a straight top or a rounded neck line, but in either case its chief purpose is to confine the bust and to give an appearance of firmness and trimness to the figure under the arms and across the back as well. The true brassière opens in the back or under the arm, although, for those who find it more convenient, a center-front opening is provided.

The general use of the brassière has been brought about by the adoption of the low-bust corset, which requires the wearing of a confining band so that the upper part of the figure will appear trim especially when a one-piece dress is worn. At the same time, however, care must be taken that the brassière is quite large enough, for there is nothing that makes a woman more uncomfortable than the wearing of too small a garment of this kind. The requisites are ease and firmness, without strain, meaning that the brassière must

be cut from a proper material, carefully fitted, and accurately finished for the proper effect.

119. Materials.—Very firmly woven materials are required for brassières. If garments that will give real service are wanted, you will find muslin of good quality to be a very satisfactory fabric, but coutil, which is woven especially for corsets and brassières and may be had in plain, brocaded, and novelty effects and in various weights, is equally as serviceable and, besides, is more attractive in appearance. Sateen is another cotton fabric that may be employed. For occasional wear, brassières of firmly woven wash satin, glove silk, taffeta, ribbon, lace, and net are preferred.

CORSET-COVER BRASSIÈRE

120. As with a combination, so with a brassière; the active woman finds the shoulder strap an annoyance and prefers a garment

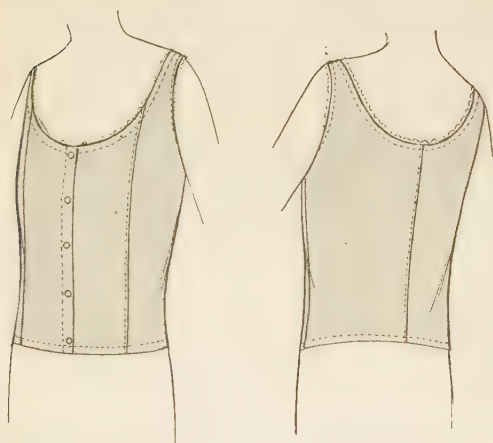


FIG. 51

with no tendency toward slipping off the shoulders. For her, a garment that may be said to be a combination of brassière and corset cover, such as is illustrated in Fig. 51, is an ideal choice. The shape of the neck line makes the garment a practical one for service and comfort, while the front opening is a feature that will save precious moments for the busy housewife and mother.

The best choice in material for the corset-cover brassière is muslin of a firm quality. This results in a garment made at very little cost, which is another advantage when the finished article is intended to emphasize practicability rather than beauty.

121. Material and Pattern Requirements.—For the corset-cover brassière, you will find $\frac{3}{4}$ yard of yard-wide material plenty for cutting. Supply, also, $2\frac{1}{4}$ to $2\frac{1}{2}$ yards of edging, 6 to 8 buttons, and

a pattern that provides for a center-front closing and has seams at the side front, under arm, and center back. If the person for whom the brassière is intended has a figure that tapers decidedly to the waist line, you will need a pattern having side-back seam lines also, so as to provide additional lines for fitting.

122. Cutting.—Because a garment cut on the cross of the material is extra firm, place the pattern pieces so that the bust line of the side and the back sections is over a straight, lengthwise thread and the waist line of the front section is over a lengthwise thread. Such a plan will provide a garment that, when put together, will be as strong as possible and will not stretch.

123. Construction.—Before joining the sections of the brassière permanently, try the garment on while basted. Adjust the seams, taking in or letting out where necessary. Give special attention to the fitting of the armhole, as it should be comfortable and yet fit up close enough to give protection; also, take pains to fit the brassière in close at the waist so that it may retain its position on the figure and not draw up.

After fitting, trim the seam edges evenly and finish them with narrow flat-fell seams. Now baste the embroidery edge around the top and armholes with its right side to the right side of the garment and the raw edges even. Over this basting line, baste a bias strip of self-fabric or a prepared bias binding with its raw edge in line with the raw edge of the embroidery and the brassière. Replace the bastings with stitching; then, turning the bias over to the wrong side, baste it flat and stitch it in place.

Apply a $\frac{3}{4}$ -inch facing to the bottom, following Art. 60 and making the final stitching by machine. Finish the fronts with $\frac{1}{2}$ -inch hems, if hems have been allowed on your pattern; if not, make use of a $\frac{1}{2}$ -inch bias or straight facing.

Complete the garment by working several horizontal buttonholes in the right front, following the directions in Art. 97, and by sewing buttons to correspond on the left side of the opening.

PLAIN BRASSIÈRE

124. Description.—The plain brassière is intended primarily for service, so it is usually made up untrimmed, although, if the addition of firmly woven laces or embroidery is wanted, there is no

objection to their use. In almost all cases, however, a garment similar to that shown in Fig. 52 will be found thoroughly practical, since the method of making insures a correct and accurate fit, and at the same time permits of development in any appealing fabric, making it possible to have a service garment or a very luxurious one, depending on the material chosen.

This garment is formed of a straight strip of material, provided with shoulder straps to hold it in place. It is fitted to the figure by well-placed darts and its opening is directly in the center back, leaving the front smooth.

125. Material Requirements and Cutting.—By planning to cut your brassières so that the length of the garment is on the cross of the material, you will avoid the necessity for seams in the garment, and also add to its strength and wearing qualities. Provided you do this, purchase a length of material equal to your bust measurement, plus 2 to 3 inches for finishing. Then you will have enough for two brassières.

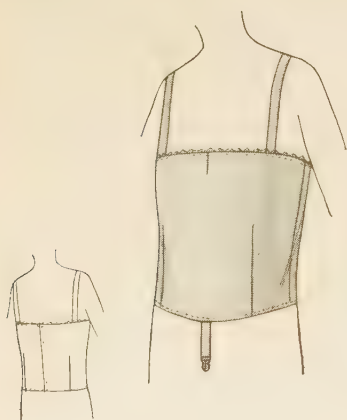


FIG. 52

If you prefer to make the garment on the length, you will require twice the length from just under the arm to a low waist line; if your bust measurement is less than the width of the fabric, you will require only one length. If you need two lengths, you will effect a saving by purchasing three, in this way supplying sufficient material for two garments.

Supply also, for each brassière, from $\frac{3}{4}$ to 1 yard of firmly woven tape or ribbon for shoulder straps, if you do not wish to use self-fabric; also 1 piece of bias tape for finishing, and from $\frac{3}{8}$ to $\frac{1}{2}$ yard of hook-and-eye tape, depending on the length of your brassière.

126. Fitting.—Cut a straight section or two sections as wide as the measurement previously taken. Join the two sections together with a flat-fell seam, if a seam is necessary. Now place this straight band around the figure with the opening in the center back and proceed to fit it by means of darts accurately and correctly placed.

Begin at the bottom and pin in a dart, 6 to 7 inches long and from $\frac{1}{2}$ to 1 inch deep, on each side of the center front and about 3 or 4 inches from it. These darts are clearly shown in Fig. 53. Repeat this process in the back, making the darts somewhat longer and as deep as is necessary to have the back smooth and flat. If either the front or the back darts want to curve slightly, allow them to do so, remembering always that perfection of fit should be your aim.

A dart at the under arm on both sides will help to hold the brassière more closely to the figure, but when the under-arm line is quite straight, this extra fitting will not be necessary.

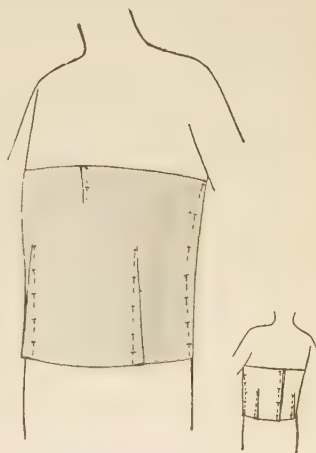


FIG. 53

127. You will usually find that the top of your brassière fits better after you have taken a dart at the center front, as is also shown in Fig. 53. A slight shaping at the top will be an improvement, too; therefore, starting 2 inches from the center front, trim off a small amount on a very gradual slant to the center back, making the difference in the depth of the center back and the center front no more than 1 inch.

Determine the position and the length of the shoulder straps by pinning them in place. Remove the brassière, making sure that, as you remove the pins at the center back, you replace them in exactly the same position, in this way retaining the proper line for the center-back closing.

128. Putting the Garment Together.—Turn the darts to the wrong side and stitch with a plain seam, tapering the depth of the seam gradually to its end so that there will be no bulge at the termination of the dart. Leave the thread ends sufficiently long and fasten these securely, since this is a necessary precaution to prevent ripping. The excess material in the dart will not need to be trimmed away unless the effect is bulky.

To finish the top and the bottom of the brassière, use either a prepared bias facing with the edges already turned or a facing that you cut and fold yourself. Pin the shoulder straps in the positions determined during the fitting, so that their raw edges are in line with

those of the top of the brassière. Then baste the bias facing on a true line, with its right side to the right side of the brassière and the shoulder straps between the two. Stitch accurately; then turn the bias to the wrong side and stitch again.

129. Reinforcing the Brassière.—To add strength to the brassière, you may apply a row of the bias tape from the back dart on one side, around the front to the back dart on the other side. Place this about $2\frac{1}{2}$ to 3 inches from the lower edge, or in approximately the position of the normal waist line, and stitch the tape on both edges.

130. Finishing the Closing.—You are now ready to finish the closing and to apply the hook-and-eye tape. If there is no material to spare beyond the center-back lines, prepare a facing of firm muslin or long-cloth. Cut two straight strips of the facing fabric, $1\frac{1}{4}$ inches wide and equal in length to the closing. Stitch these strips to the brassière, right sides together and so placed that the line of stitching will come exactly in the line you have marked for the center back. Now turn the facing back to the wrong side, turn in the raw edge, and baste it down.

Baste the hook-and-eye tape in place, having that portion containing the hooks on the right side and that with the eyes on the left.

Baste the tape with its inner edge in line with the inner edge of the facing tape so that one stitching will hold both and so that its outer edge comes just inside of the turned edge of the brassière. Then, when the garment is fastened on the figure, the two center-back lines will just come together.

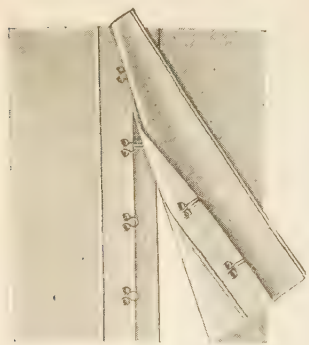


FIG. 54

Make sure that the fastenings match perfectly; that is, that the first hook and the first eye are placed exactly the same distance from the top on both sides. Stitch on the inner edges of the

tape and fasten the ends of thread securely. Turn in the raw edges of the hook-and-eye tape at the top and bottom and overhand them to the garment to make a neat, secure finish.

131. When a brassière is worn without a slip, it is better to plan for a lap at the center back. To do this, provide at least

1 $\frac{1}{8}$ inches extra on the right side, finish the edges with a hem or facing, and apply the hook-and-eye tape, placing the strip containing the hooks its width plus 1 $\frac{1}{8}$ inches back from the right edge, as shown in Fig. 54. The inner edge of the strip containing the eyes is placed in line with the inner edge of the hem on the left side, a single row of stitching on both right and left sides holding the hems and the tape in place.

BANDEAU BRASSIÈRE

132. Description.—When the form is slight, not requiring a confining band so much as a slight support, the brassière shown in Fig. 55 is appropriate. It is made of two overlapping, triangular sections of material held together across the back by a length of

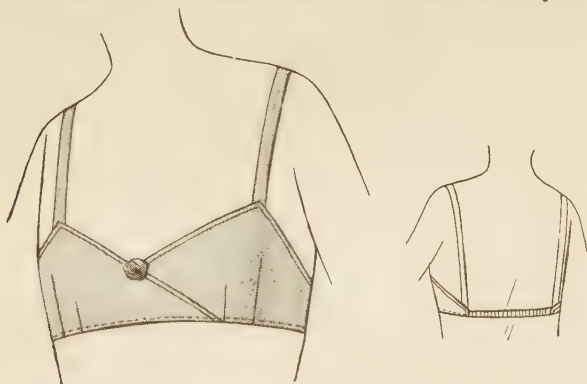


FIG. 55

elastic, which will provide a snug fit and at the same time give plenty of ease. There is no opening in this brassière, since it may be slipped over the head readily because of the elastic back; but, if preferred, you may fasten with a hook and eye as the brassière-top combination in Fig. 39 is fastened.

The method of making provides a means of accurate fitting, which, of course, is quite as necessary in a brassière of this type as in the wider sort previously discussed.

133. Material Requirements.—Any of the firmer cottons, such as long-cloth, fine muslin, and coutil, are appropriate for this garment, while in silk radium, crêpe de Chine, firm satin, and silk Jersey are good selections, silk Jersey, of course, being less confining than any of the other fabrics.

Of any of these materials, you will need only $\frac{1}{4}$ yard. You will require also $\frac{1}{4}$ yard of $\frac{3}{8}$ -inch elastic, and 1 to $1\frac{1}{2}$ yards of 1-inch ribbon.

134. Making a Pattern.—To form a pattern for cutting, measure along a straight edge of paper a distance equal to one-half the bust measure, marking points *a* and *b* at the extremities, as in Fig. 56.

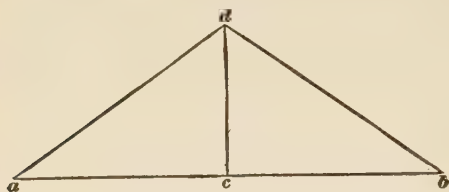


FIG. 56

At the center of this line, place point *c*. At this point, draw a line perpendicular to *ab* and 6 to 7 inches long, and mark the termination of this line *d*. Now connect point *d* with *a* and *b* to form a triangle.

To use this pattern as a cutting guide, place line *cd* on a straight thread of the material. Cut two sections exactly alike.

135. Construction.—First of all, bind the two shorter sides of both sections. Use a bias of self- or contrasting material, following the directions in Art. 62 and having the finish about $\frac{3}{8}$ inch wide when completed. Now lap the two sections about 8 inches and pin securely. After covering the elastic with a ribbon casing as described in Art. 91, pin it across the back.

Now slip the garment on and fit the lower edge by darts, just under the bust, two on each side usually providing a smooth-fitting effect. If the brassière seems a little loose, lap the front more and shorten the length of the elastic; if tight, loosen at both of these points. Attach the shoulder ribbons by pinning, to be sure of their length and position.

After removing the brassière, stitch in the darts and trim off the ends of the ribbon shoulder straps and the ribbon-covered elastic. Now apply a bias facing across the bottom of the garment, with machine stitching, having it about $\frac{1}{2}$ inch wide, finished, so that it will cover and conceal any raw edges of ribbon that there may be at the back. Slip-stitch the overlapped sections together along the binding, and sew the shoulder straps on in front, finishing the center front with a tiny flower or a small ribbon bow.

BANDEAU CORSET

136. Description.—A variation of the brassière, which makes also a satisfactory substitute for the corset when the figure is slender, is called a **bandeau corset**, an example of which is shown in Fig. 57. This garment is cut long enough to confine the hips slightly and also to provide a foundation to which the hose supporters may be attached. The bandeau is rather closely fitted, with gussets of woven elastic placed below the waist line at both sides of the front and back sections, giving ease and at the same time confining the figure so as to effect the required trimness.

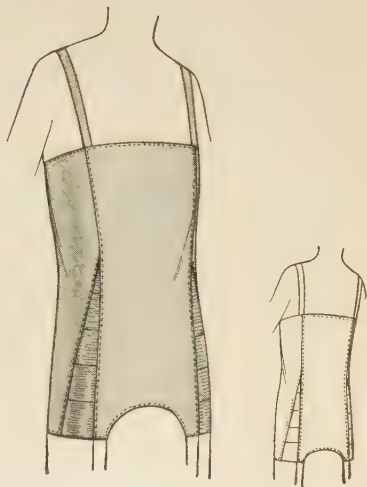


FIG. 57

137. Material and Pattern Requirements.—Because of the snugness of fit of this garment, it is essential that a firm material be used for it. Therefore, you will find either coutil or muslin the best choice. One of the heavier wash satins might be chosen, provided a more elaborate effect is desired.

The average figure will require $1\frac{3}{8}$ yards of material, $\frac{3}{4}$ yard of hook-and-eye tape, $2\frac{1}{2}$ to 3 yards of bias seam binding, $1\frac{1}{2}$ yards of 3-inch elastic or $\frac{3}{8}$ yard of a 10- to 12-inch width, also 2 pairs of garters. As a cutting guide, provide a regulation bandeau-corset pattern consisting of four pieces; the front, the back, and the two under-arm sections.

138. Cutting.—Place the center back and the center front on a fold and the center of the under-arm sections on a straight crosswise thread, making ample seam allowances. Cut two shoulder straps $2\frac{1}{2}$ inches wide and 15 inches long. If you are using the narrow elastic, cut it into sixteen sections, four 4 inches long, four $3\frac{1}{2}$ inches long, four $2\frac{1}{2}$ inches long, and four $1\frac{1}{2}$ inches long. For a taller figure, five pieces will be necessary in each gusset, as shown in Fig. 57; for a short figure, only three, as illustrated in Fig. 58, will be needed.

139. Preparation for Fitting.—Prepare four wedge-shaped sections of elastic by cutting the wide elastic or by joining the required number of narrower pieces. To join these, overhand, as at *a*, Fig. 58, a $3\frac{1}{2}$ -inch strip to each 4-inch strip, a $2\frac{1}{2}$ -inch strip to each $3\frac{1}{2}$ -inch strip, and so on. Do not take the overhanding-stitches too tight, as you will not wish them to break when the elastic stretches.

Now prepare the shoulder straps by turning in one long edge 1 inch, as at *a*, Fig. 59. Then turn the other long edge in $\frac{1}{4}$ inch, as

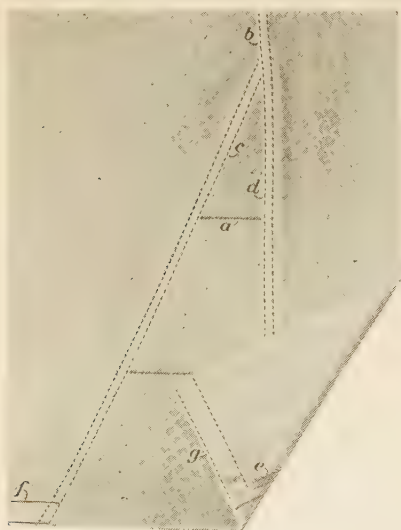


FIG. 58

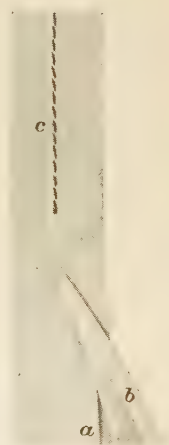


FIG. 59

at *b*, making both turns to the wrong side of the material. Now bring that side with the $\frac{1}{4}$ -inch turn over the wider turn and stitch through the center, as at *c*.

Baste the seams of the bandeau, with the exception of the left-front seam, with small stitches and rather heavy thread, inserting the elastic gussets at the bottom in the side seams both front and back. Baste the garters in place, too.

140. Fitting.—Slip the garment on and pin the closing accurately its entire length. Since a bandeau must be close-fitting, you may be required to rip each seam separately to adjust it so that the effect will be one of smoothness and the garment will fit without

a wrinkle. Take care, however, not to emphasize the curve of the figure at the waist line too much in fitting. Adjust the shoulder straps at this time, too, so that their length and position will be correct.

Remove the garment, replacing the pins at the side opening so that you will have the proper guide line for finishing.

141. Inserting the Gussets.—Use flat-fell seams for finishing the seams down to the elastic gussets, having both stitchings come on the right side of the garment, as at *b*, Fig. 58. In order to provide a finished edge on the right side at the gussets, clip the underneath seam allowance just where the edge begins to slant and turn it to the wrong side. Now baste the elastic gusset in place with its lower edge a seam's width above the bottom of the garment and stitch along the two turned edges of the seam, as at *c* and *d*, to hold it in position. Finish the raw edges underneath by fine, close overcasting-stitches.

142. Finishing the Top and Bottom.—Now turn up the raw edge of the bottom and baste the garters in position. Baste and stitch a strip of bias seam binding over the raw edges, continuing it to the inner stitching of the flat-fell seam that holds the elastic gusset in place. Finish the raw edge of the elastic, as at *e*, with overcasting-stitches; then stitch on both edges of this bias facing, as at *f* and *g*.

Finish the top in the same manner, basting the shoulder straps in place after turning the raw edge of the top, as explained in Art.

128. Then when the bias is applied, the stitching necessary to hold it will hold the shoulder straps, too.

143. Finishing the Side.—As a finish for the side opening, turn back the right edge once, baste the strip containing the hooks of the hook-and-eye tape so that the raw edge is under it and the edge of the tape comes just to the edge of the turn. Turn the raw edge of the left front, including the elastic, to the right side and baste the remaining strip of the hook-and-eye tape over it. Stitch by hand or by machine on both edges of both strips of tape, as well as across both ends, which are first turned in, so that the finish will be secure.

EXAMINATION QUESTIONS

- (1) What qualities are essential in lingerie materials?
- (2) What materials are most suitable for lingerie?
- (3) What is the advantage of purchasing material for several undergarments at one time?
- (4) What measurements are necessary to cut the camisole-top chemise shown in Fig. 10?
- (5) How much material is necessary to develop the camisole-top chemise?
- (6) What advantage does the round-neck chemise have over a camisole-top garment?
- (7) Why is it necessary to stretch silk Jersey material when stitching it?
- (8) (a) Why should a brassière be cut crosswise of the material? (b) How should the pattern pieces of a brassière be placed on the material?
- (9) Make and send to us for inspection a sampler of the casing finish, as shown in Fig. 47.
- (10) Submit a sampler showing the method of finishing a side dart, as shown in Fig. 30.

UNDERWEAR AND LINGERIE

(PART 2)

VARIETIES OF UNDERWEAR AND LINGERIE

(Continued)

COSTUME SLIPS

USES AND REQUIREMENTS

1. Purpose.—A slip serves, first of all, the main function of making the correct foundation for a dress; in other words, of setting off a dress by giving it good lines or by helping it to maintain the good lines of its own design. Then, too, there is the protective function that is so essential for a slip to serve, for the fact that a slip is a very necessary part of clothing must never be overlooked.

2. Requirements.—In the effort of a slip to fulfill its duties and justify its excuse for being, it should answer satisfactorily certain questions, namely:

(1) Are the material and trimming appropriate for the garment under which it will be worn?

(2) Is it scant enough, firm enough, and limp enough not to obtrude and interfere with the outer silhouette?

(3) Is it full enough for ease in walking and sitting?

(4) Will the foundation lines or trimming interfere with the lines of the dress itself? For instance, when worn under a transparent yoke or dress, it may be necessary even to omit straps from the slip. Or, sometimes under a sheer lace gown, it is desirable to cut the slip exactly the same as the dress itself, so that a desired effect may be achieved and a completeness given to the dress that might not otherwise be possible.

(5) Is the hem deep enough? A slip double from the hip line down or having a hem deep enough to make it shadow proof, does away with the wearing of a petticoat and is, therefore, an aid to slenderness and a security against any bulkiness that would interfere with the line of the dress.

3. Materials.—In making a choice of material, remember that it should be in keeping with the fabric of the dress under which the slip is to be worn. For service, that is, for wear in the home or under cotton dresses, sateen, long-cloth, lingette, or a light-weight muslin will be found satisfactory. For dressier wear, crêpe de Chine, radium, crêpe-back satin, and pongee, as well as the knitted silks, such as silk Jersey and tricolette, have the required smoothness of weave necessary to prevent a wool or silk dress from dragging over them and proving awkward and uncomfortable.

The final choice depends to a great extent on the material of one's dress, for a slip of crêpe de Chine or crêpe-back satin would naturally be preferred to one of radium for wear under Georgette or lace, while radium would provide a better foundation for organdie or taffeta. Also, the number of slips one can afford is a determining feature, for, if only two or three slips are permissible, their choice must be influenced by the amount of wear they will receive and the nature of the occasions on which they will be worn.

4. Trimmings.—Not all persons want trimming on slips, especially on those for every-day wear, yet the finishes of even the plainest of slips can be considered trimming. For example, a machine-hemstitched hem virtually becomes trimming on either a cotton or a silk slip, or a simple finish, such as binding, may become trimming, especially if done in a contrasting color.

For more elaborate effects, such trimmings as appliqué, lace applied flat, ribbon banding, narrow ruffles of self-fabric, and net edgings are desirable. When outer skirts are developed with fullness at the lower edge, flounces are an acceptable decoration for slips. Also, a circular flare or godet in a dress may be repeated in the slip planned for wear with it. In both of these cases, however, the straight slip will prove to be a satisfactory foundation if it is preferred.

5. Color.—The color of a slip is an important item, too, for nothing is so careless appearing as a glimpse of a slip or a petticoat

that is too light or too dark for the dress or skirt worn over it. This does not mean that there should be a slip provided for every dress, but rather that the general color scheme of one's outer clothing should be considered and the slip planned so that it will harmonize with all. When this is done, only one dark slip, probably silk, will be required, with a sufficient number of white or light-colored wash slips to allow for the frequent changes necessary on account of soil.

The colors permissible are all those that will furnish an effective background for the dresses in one's wardrobe. Among the light colors are included those tints mentioned in Art. 6, *Underwear and Lingerie*, Part 1. Among the dark colors, besides black, the grays, blues, browns, reds, and greens, both staple and seasonal in shading, are used for underslips. And for very dressy wear, the metal cloths and tissues in silver, gold, and the metallic glints are chosen.

TWO-PIECE SLIP

6. Description.—Fig. 1 shows a slip that has a general appeal, since it is appropriate for the average figure and may be developed of a variety of materials. It is simple to cut and make, and by the method employed, is adaptable to any set of measurements.

The darts at the side provide a means of introducing fulness where necessary and retaining a smooth-fitting effect when this is desirable. A hem casing through which a narrow lingerie ribbon is run finishes the top, while a hem, which may be wide or narrow, as you prefer, finishes the bottom. For a slip to wear under sheer summer frocks, a hem at least 18 inches deep is recommended.

7. Measurements and Material Requirements.—Since this slip may be cut without the aid of a pattern, it is necessary to know

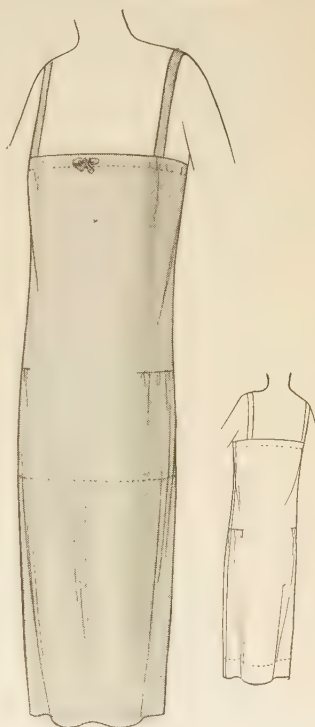


FIG. 1

four measurements; the bust, the hip, the length from under the arm to the position of the side darts, which is called the under-arm measurement, and the length. Multiply the length by two, add seam and hem allowances, and supply this amount of the material you have decided to use, whether radium, wash satin, crêpe de Chine, flat crêpe, or Canton crêpe in silk, or sateen, nainsook, cross-bar, or long-cloth in cotton. If you wish to provide a deep hem, purchase an extra yard of your slip fabric.

8. Marking the Slip for Cutting.—Fold the material through the center lengthwise, then through the center crosswise, and place it on the table with the selvage edges toward you, the crosswise folds to your right, and the cut edges to your left. Place point *a* in the upper right-hand corner, as shown in Fig. 2. To determine the

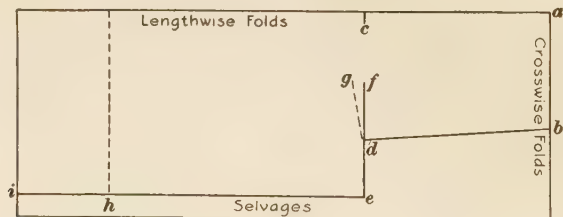


FIG. 2

size of the slip at the top, measure from *a* on the crosswise folds a distance equal to one-fourth the bust measure, plus $\frac{1}{2}$ inch, and locate point *b*. Place point *c* to the left of *a*, on the lengthwise folds, a distance equal to the under-arm measurement plus 1 inch. Now from *c*, measure toward you a distance equal to one-fourth the hip measure, plus $\frac{1}{2}$ inch, and place point *d*, at the same time marking the dart line about 5 inches long both sides of *d*. On the lower part of this line, locate point *e* 4 to 5 inches beyond *d*, depending on the amount of fulness you wish to have through the lower portion of the slip, and on the upper part locate *f*, usually about 5 inches from *d*.

Now connect points *d* and *b* by marking with pins or tailors' chalk. It will be found, when the hip measurement is large in proportion to the bust, that the line *db* slants awkwardly. When this is the case, an adjustment must be made by locating *c* in such a position that *d* will come well above the fullest part of the hips, making it unnecessary to consider the hip measurement. Make the distance from *c* to *d* equal one-fourth the *bust* measure plus 1 to $1\frac{1}{2}$ inches.

9. Your next step is to determine the front-dart line, which, in order to make a slip "set" properly, must slant downwards somewhat. A very good way to obtain the proper slant for the dart is to place point *g* about 1 inch to the left of *f* and then connect points *e* and *g* with a dotted line, as shown.

Next, proceed to outline the skirt section of the slip. At right angles to the line *de*, draw a line equal in length to the length of the slip minus the distance from *a* to *c*, and place point *h*. For example, if you wish to have the finished length of your slip 40 inches and the under-arm length is 14 inches, then the distance from *e* to *h* will be 40 inches minus 14 inches, or 26 inches.

Beyond point *h*, you will need to allow the depth of the hem, which may be from 4 to 18 inches. Indicate the desired depth by point *i*. Then mark lines perpendicular to line *ei* at points *i* and *h* to indicate the bottom and the point where the hem is to be turned.

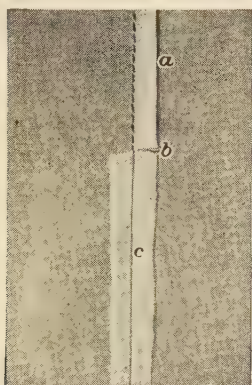


FIG. 3

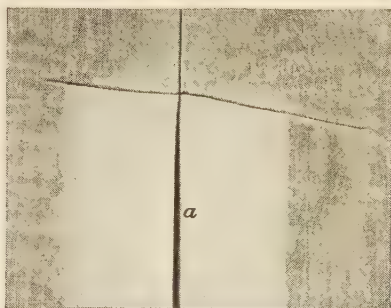


FIG. 4

10. **Cutting.**—In cutting out the slip, cut from *i* to *e*, through *h*; from *e* to *d*; from *d* to *b*; and through the fold *ab*. Separate the two parts of the slip, and, on the front section, cut from *d* to *g* on the slanting dotted line; on the back, cut in beyond *d* to *f* on the straight line.

11. **Finishing the Sides.**—Join the under-arm lines, both above and below the darts, using French seams that will measure about $\frac{1}{4}$ inch wide when finished, down to a point $\frac{1}{2}$ to 1 inch below the place where the seam line of the hem will come, the location of the seam line being indicated by *a*, Fig. 3. When you reach the proper point below *a*, clip the seam allowance across, as at *b*, and

continue the seam as a plain seam, and press open, as at *c*. Then, when the hem is turned, the seam line under it will be flat.

Now place two rows of gathering threads, $\frac{1}{4}$ inch apart, just below the cut edge of the lower section of the dart, and draw them up until both dart edges correspond in length. Baste the two together as for a French seam, following Art. 70, *Underwear and Lingerie*, Part 1, and making sure that the seam lines above and below the dart meet and give the appearance of one line. If a French seam gives a heavy effect for the dart, finish it with a plain seam and over-cast or bind the raw edges.

If the fulness of gathers is objectionable, arrange the material below the dart in an inverted box plait, having the edges of the plait, as at *a*, Fig. 4, directly in line with the under-arm seam.

12. Finishing the Top and Bottom.—To finish the top of the slip, turn and stitch a 1-inch hem, first making an eyelet as described in Art. 52, *Underwear and Lingerie*, Part 1. For the bottom, turn a hem as deep as you have planned to use, being sure to make the slip 1 inch shorter than the dresses with which you expect to wear it. If you desire, both hems may be machine hemstitched in place, but ordinarily it is best not to plan for such a permanent hem at the bottom because of the possibility of a need for change in the length of the garment.

Prepare shoulder straps that will be 1 inch wide, finished, and 15 to 17 inches long. If you have used machine hemstitching as a finish on the garment, have a single row of the hemstitching run through the center of the straps. Attach them securely in their proper position, following Art. 19 or Art. 53, *Underwear and Lingerie*, Part 1.

LACE-TRIMMED SLIP ON CROSS OF MATERIAL

13. Description.—A foundation slip emphasizing three valuable features—ease of making, smartness, and beauty—is shown in Fig. 5. Added to these advantages is the fact that the garment, being made on the cross of the material, can be cut from a very moderate amount of material. In addition, the fulness required through the hips is held by means of tucks on the wrong side, so there is no break from top to bottom, the foundation slip being straight and slim. Also, desirable ease for walking is furnished by an inverted box plait at the lower right side. This plait is as dis-

tinctly a trimming feature as is the lace that finishes the top and the bottom. Ribbon forms the shoulder straps, while a cluster of silk flowers in harmonizing tones provides a finish at the top of the side plait.

14. Measurements.—To cut a foundation slip of this sort without the aid of a pattern, it is necessary to take three measurements; the bust, the length to the bottom, and the under-arm length, which is the distance from just under the arm to the position of a low waist line.

As a precaution, take the hip measure, for, if it is larger than 44 inches, this type of slip is not appropriate. Also, a large bust measurement in proportion to the size of the hips makes such a slip inappropriate.

15. Material Requirements.—In order to provide the proper length for the tall figure, 40-inch material is usually required for the slip illustrated. Consequently, for such types, some lingerie materials cannot be used. Excellent results may be had from the use of a silk fabric, such as crêpe de Chine, flat crêpe, wash satin, or radium, but, if the figure is of moderate height and a cotton slip is desired, long-cloth, nainsook, or similar weaves may be used.

Since the width of the material forms the length of the slip, provide $1\frac{1}{2}$ yards of 40-inch material for the medium figure, $3\frac{3}{4}$ to 4 yards of lace, $1\frac{1}{2}$ inches wide, and 1 yard of 1-inch ribbon.

16. Marking Material for Cutting.—Fold the material through the center crosswise and mark the fold with pins placed at each selvage edge. Open out the material and make two crosswise folds, bringing the two cut ends up to meet and overlap a seam's width

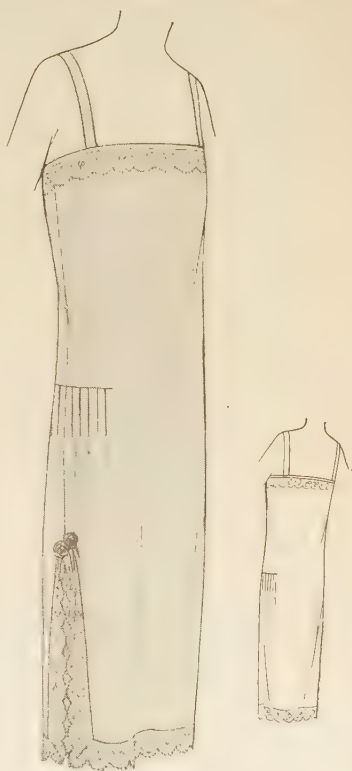


FIG. 5

just over the pins. Pin the material in this position and follow Fig. 6 in marking *a*, *b*, *c*, and *d*, the line *ab* representing the center front and *cd*, the center back.

Measure to the left from *a* a distance equal to one-fourth the bust measure, plus $\frac{1}{4}$ inch, and mark *e*; then measure to the right from *c* the same amount and mark *f*. An allowance of $\frac{1}{4}$ inch on each fourth of the bust measure is plenty if you want your slip to fit snugly. If you prefer a little more ease and a casing and draw string, you may add $\frac{1}{2}$ inch to one-fourth the bust measure.

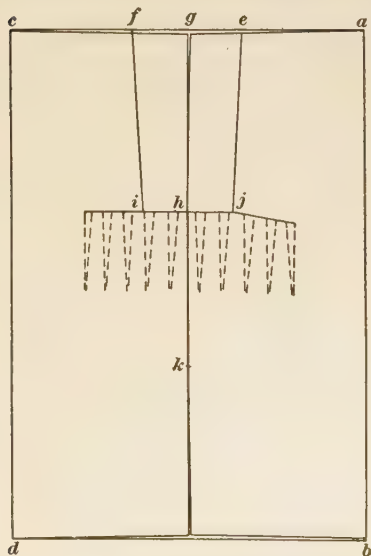


FIG. 6

To locate the hip darts, first place *g* at the top of the cut edges and *h* a distance below equal to the under-arm measurement previously taken. When a casing is used, add $1\frac{1}{2}$ inches to this measurement to provide for a hem.

Now measure the distance from *f* to *g*, and place points *i* and *j* that distance minus 1 inch from *h* to provide a slight slant for the under-arm line. Then, connect *f* and *i*, *e* and *j*, and *i* and *j* with straight lines, continuing line *ij* $5\frac{1}{2}$ inches to the left of point *i* for the back dart. Draw the front-dart line $5\frac{1}{2}$ inches to the right of *j*, slanting this downward to make the slip "set" better on the

figure, by making the distance from the end of the dart to the top of the slip 1 inch greater than the distance from *e* to *j*.

Cut through both thicknesses from *f* to *i*, *i* to *h*, *h* to *j*, and *j* to *e*, and then on the dart lines, both front and back.

17. Finishing the Sides.—Use the largest cut-out section for an inverted plait in the skirt seam. Match the selvage edges at the bottom, attach the section with plain seams and it will reach to point *k*. Overcast the raw edges of these seams, French-seam the edges from *k* up to the dart line, and then finish both under-arm seams with French seams, as at *a*, Fig. 7. Adjust the plait and sew it in place, following Art. 51, *Underwear and Lingerie*, Part 1.

You are now ready to adjust the fulness of the darts. The dotted lines below the dart line in Fig. 6 indicate tucks. Make these tucks about 6 inches long, $\frac{1}{2}$ inch apart, $\frac{1}{4}$ inch deep at the top, and taper them to nothing at the bottom, beginning the tapering about half way, as at *b*, Fig. 7. Stitch them so that the tuck portion is on the wrong side of the slip, and fasten the ends of the thread, as at *c*. Put in the dart with a French seam, as at *d*.

18. Finishing the Top and Bottom.—If lace is desired, sew it on with small running-stitches or a single row of machine stitching, just below the selvage around the top, and just above it at the bottom.

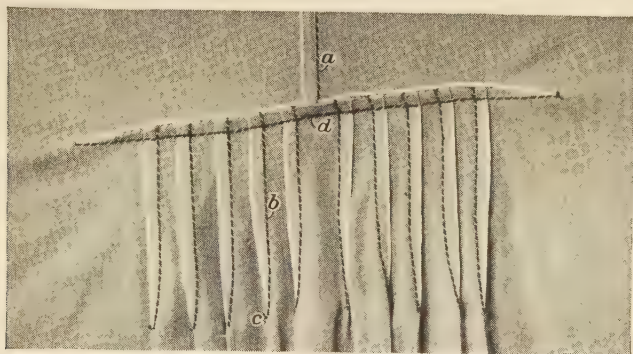


FIG. 7

Continue the lace up the right side, as shown in Fig. 5, sewing it along the seam line, and concealing the ends at the top of the plait under a few hand-made flowers. The overlapping of the lace will cause a cascade effect.

19. Changes Necessary When Figure is Short.—If the figure is short, it will be necessary to remove a strip from the width of 40-inch material. Because of the finish at the bottom, it is advisable to take off this strip from the top. In preparing for cutting, consider, when placing point *h*, Fig. 6, the amount you need to take off. For example, if your slip, when made of 40-inch material, will be 4 inches too long, place point *h* below *g* the under-arm length plus 4 inches.

It is also possible to omit the lace and finish the top with a 4-inch hem turned to the right side instead of trimming this amount from the slip. When such a plan is followed, finish the top as directed

in Arts. 15 and 16, *Underwear and Lingerie*, Part 1, making the first French seam, that is, the one that is turned to the right side, $4\frac{1}{2}$ inches long.

If the slip will be more than 4 inches too long, it is best to trim off the amount above 4 inches before beginning to cut the slip. Any amount less than 4 inches can be turned to form a casing, or a narrow hem finish if you prefer the slip to fit smoothly at the top.



FIG. 8



SIDE-PLAIT SLIP ON CROSS OF MATERIAL

20. Description.—When the figure is unusually tall or short or when a narrow width of material is to be used, the slip shown in Fig. 8 is an ideal choice. For the tall figure, it may be necessary to apply the hem at the top and bottom even to 40-inch material, while for the short figure they may be merely a part of the width, turned to the right side to provide the proper length, or they may be applied to a narrower fabric.

Color in the form of binding adds an effective contrasting touch, while small hand-made flowers are a further means of decoration. Either ribbon or self-fabric may be used for shoulder straps.

21. Material Requirements.—Since this slip is made on the cross of the material, from $1\frac{1}{4}$ to $1\frac{1}{2}$ yards of any favored lingerie fabric will be all that is needed for the shorter figure. The tall figure may require $\frac{1}{4}$ to $\frac{1}{2}$ yard more, provided bands are to be applied top and bottom. Supply also $\frac{1}{2}$ yard of contrasting material for pipings and the small buds.

22. Cutting.—To cut the slip, follow the directions in Art. 16, taking into consideration whether the hem at the top is to be applied

or a part of the slip. For example, if the under-arm measurement is short, locate point *h* below *g* the under-arm measurement plus the width of the hem. If the under-arm measurement is long, locate point *h* below *g* the under-arm measurement minus the width of the hem, since the hem will be applied later.

If you are using applied hems, cut the top strip 6 inches wide and the bottom strip 8 inches wide.

The section used for the box plait at the side in the slip shown in Fig. 5 is to be set aside or used for shoulder straps.

23. Finishing the Sides.—Join the under-arm seams both above and below the dart with French seams, turning the seam for the depth of the hem to the right side both top and bottom as described

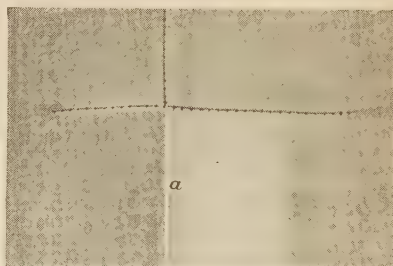


FIG. 9

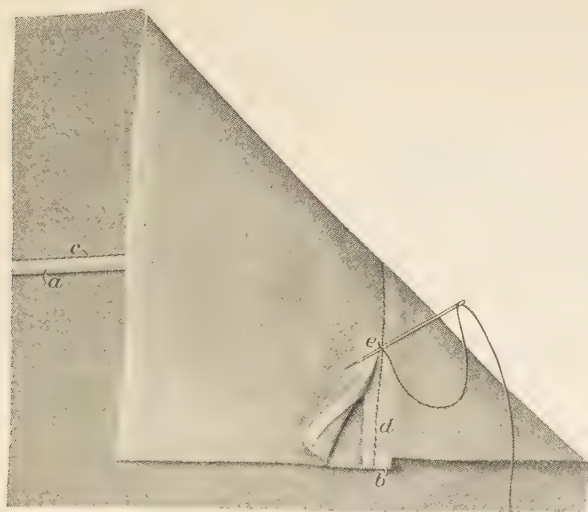


FIG. 10

before, provided the hem is to be a part of the slip. If the hem is to be applied, make the French seam in the usual way.

In order to obtain a straight line at the side, arrange the excess material below the dart in a plait, as shown in Fig. 9, having its

edge *a* directly in line with the seam above the dart. Baste carefully and stitch, using plain or French seams, depending on the weight of your material.

24. Finishing the Top and Bottom.—Prepare the bias strips for trimming, cutting them $\frac{3}{4}$ inch wide. If you are using a hem, bind its edge, that is, make the first stitching in the usual way, with the right side of the binding to the wrong side of the slip; then, bringing the free edge of the binding over the right side, baste it in place without turning in its raw edge. Now turn the hem down over the right side and, basting it down, stitch just in the turn of the binding, thus holding the binding and the hem in place. To complete the garment, attach the shoulder straps.

25. For an applied hem, the process is somewhat different. Bind one edge of the strip to be applied, as at *a* and *b*, Fig. 10; then baste and stitch this in place to the right side, as at *c* and *d*. Now turn in the raw edge, fold the strip to the wrong side, and hem it in place to the first stitching, as at *e*.

26. If you prefer, you may finish the edges of the hems or bands with center-stitched binding, as directed in Art. 79, *Underwear and Lingerie*, Part 1. Or, a third plan that may be followed is to use the insertion applied as described in Art. 44 of the same lesson.

WRAP-AROUND SLIP

27. Description.—Another slip that may be cut on the cross of the material is illustrated in Fig. 11. This style, however, is so planned that the back section below the waist line is in wrap-around effect, forming a double thickness that will help to make the slip shadow-proof and consequently very satisfactory for wear under sheer dresses. Lace provides a finish at both top and bottom, giving plenty of length if the figure is tall, but this trimming feature may be omitted when a more tailored effect is desirable. A cuff finish, such as is shown in the slip in Fig. 8, could be introduced on this model, too.

28. Material Requirements.—The materials suggested in Art. 15 for the slip illustrated in Fig. 5 will be appropriate for this style, too, but it will be necessary to supply an amount equal to the hip measure plus 16 to 18 inches.

29. Cutting and Fitting.—No pattern is necessary for this slip, since the cutting and fitting may both be done at the same time. Wrap the material, with the selvage edges top and bottom, quite snugly around the figure or the dress form of the person for whom the slip is intended, starting at the right under arm and bringing the fabric around the back under the left arm, then across the front and under the right arm to the left under arm again. This arrangement will provide a double thickness across the back.

The double thickness is not required above a low waist line, so, keeping the lower selvage edges even, pin the two thicknesses together at about the position of the stitching line indicated in the back view, Fig. 11. After this has been carefully pinned, loosen the corner of the material at the left under arm and allow it to drop down so that the under thickness of material above the crosswise pinned line may be trimmed away. Cut above the line of pins and along an even and true left under-arm line, allowing for finishing.



FIG. 11

Use the section that you trim out for cutting the shoulder straps. Make these 16 or 17 inches long and $2\frac{1}{2}$ inches wide.

Repin the left under-arm line, fitting it slightly if necessary. To fit the slip at the right under arm, pin a lengthwise dart, starting it at nothing close to the top, deepening it as it approaches the waist line, and tapering it to nothing again toward the hip line. Decide on the length and position of the shoulder straps at this time also.

30. Construction.—Remove the fitted garment and replace the pins with basting. Finish the inner and outer raw edges of the lapped portion with small hems, machine stitched, as at *a*, Fig. 12. Above the waist-line joining at the left under arm, continue the

turn of the hem, as at *b*, and, basting it flat just beyond the raw edge of the under section, stitch it in place, as at *c*. Then stitch across the back waist-line seam, as at *d*.

Stitch the right under-arm dart with the stitching on the right side to correspond with the left under-arm seam. It should not be necessary to trim away any of the excess material of the dart seam, but if it seems bulky, cut off the material to within a seam's width of the stitching, finishing these, as well as all other raw edges, with overcasting.

Sew the lace in place with small running-stitches and attach the shoulder straps, taking the precaution of having them extend under the lace to the top of the slip itself so that they will endure strain without pulling out. Finish the front of the slip with a small ribbon bow.

If the figure is short, follow the suggestions in Art. 19 for changes in cutting.

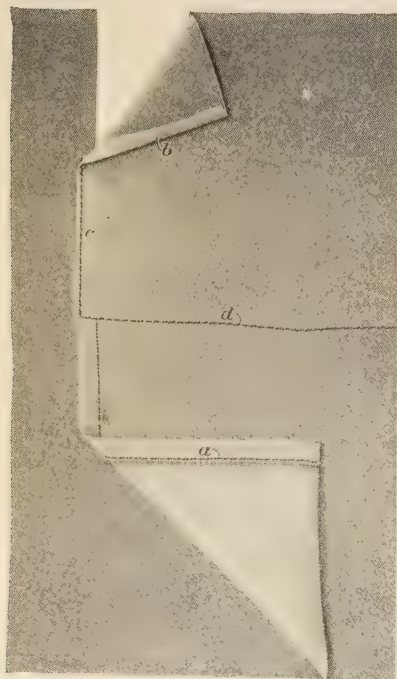


FIG. 12

SHOULDER-DART SLIP

31. Description.—When the figure is rounded, a smooth-fitting slip, such as is shown in Fig. 13, will be found comfortable and becoming. The darts extending downward from the shoulder lines in front make possible perfection of fit across the shoulders and bust, and the deep plaits at each side of the center back provide a desirable ease, without sacrificing slender lines through the hip portion.

A slip of this type is especially practical for wear under wool dresses because of the protection afforded across the shoulders in the back, and, as such, is an ideal choice, whether one's weight is in excess of the average or not.

32. Material and Pattern Requirements.—The choice of material for the undergarment illustrated has much to do with its success. Such silks as flat crêpe, crêpe de Chine, radium, and crêpe-back satin are satisfactory, or any of the novelty lingerie fabrics that will permit of a soft, clinging effect.

For this slip, provide a plain-waist pattern of the proper size, and one and one-half lengths of material, plus the amount for the hem. Usually $2\frac{1}{4}$ yards is sufficient, but if you want a shadow-proof slip, that is, one with a hem 18 inches deep, purchase an extra yard. Of course, an unusually large figure will require two full lengths of the slip material.

33. Outlining the Front.—To provide for the shoulder dart, place a point at the center of the shoulder line on the front of your waist pattern and slash the pattern from this point straight down to its lower edge. Fold the material through the center lengthwise and pin the front-pattern piece *a* in place, as in Fig. 14, center front along the fold. Pin the side section *b* so that it overlaps *a* 1 inch at the bottom and is separated 2 to 4 inches from it at the shoulder seam, depending on the bust measure. Indicate the pointed section to make a straight shoulder line after the dart is folded in.

To determine the position of the back waist-line seam, measure down from the shoulder line on the figure to a point at which the back waist-line joining should come, usually about 23 inches for the average figure. Then, on the pattern, measure down this same distance from the center of the shoulder line and place a point. Through this point and straight across the material from the fold to

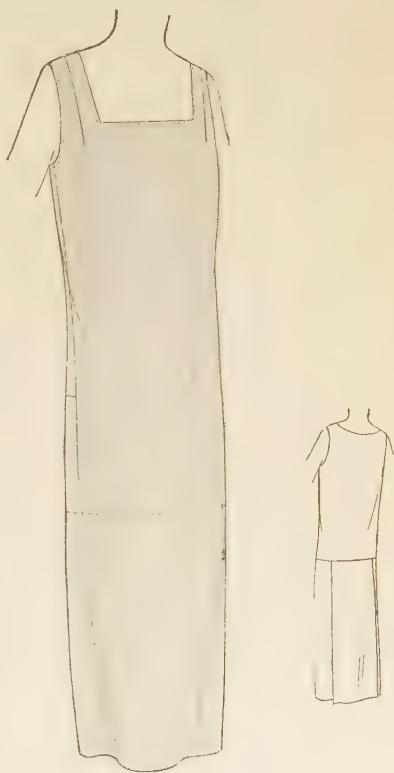


FIG. 13

the selvage, mark a straight line with pins or tailors' chalk and place *c* at the extreme left. Mark a line down from the bottom of the armhole to connect with the back waist-line seam, placing point *d* at the intersection of these two lines. Mark the two hip darts, as

indicated by the dotted lines below *d*, making each of these 6 inches long and $\frac{1}{2}$ inch deep at its widest part and tapering them to nothing.

34. If the hips are large in proportion to the bust, slant the under-arm line outward, but when the figure is in good proportion the new under-arm line should almost form a right angle with the back waist-line seam, as at *d*. To mark the position of the skirt plait for the average figure, place *e* 5 inches from *d* and drop a perpendicular line.

Next, mark for the length of the slip, measuring from the shoulder line to the skirt bottom and allowing for the hem. For the skirt length, draw line *fg*, and slash the material on this line, through one thickness only. Be sure that as much material is left below *fg* as is between *fg* and the waist line,

for *ghij* is to be cut off and *ji* joined to *cf* for the back of the skirt.

35. Outlining the Back.

Now place the back-waist pattern on a double thickness of paper, cut a complete back pattern, and place it on a single thickness of the material, as shown. If your waist pattern allows for a blouse in back, as shown, trim off the bottom

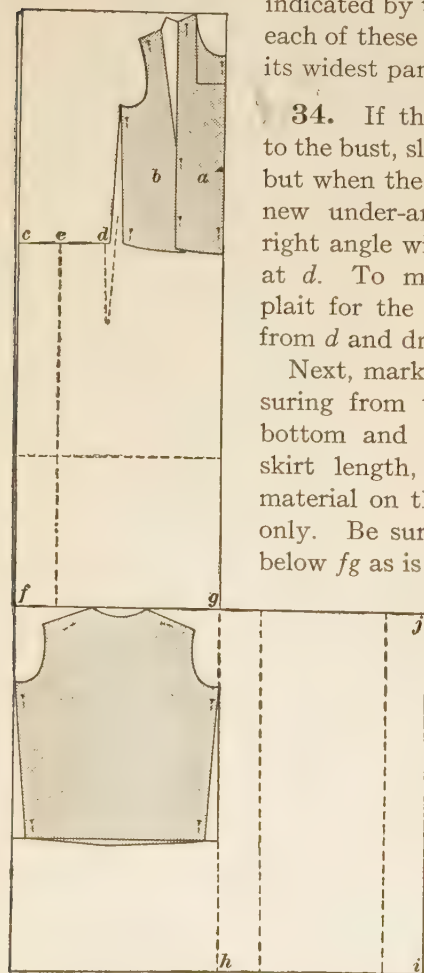


FIG. 14

on a straight line, and if it is already straight in back, trim on an upward slanting line, so as to make the center-back length from $1\frac{1}{2}$ to 2 inches shorter than the center front, at the same time keeping the under-arm lines the same as before.

For the back plaits, draw one perpendicular dotted line a distance equal to that from *c* to *e* from *gh*, which is the line indicating the center fold of the material, and the other the same distance from *ji*, which is the outer edge, and cut off the section *ghij*.

36. Cutting.—Cut a square-neck line, as shown, making the opening large enough to slip over the head. Cut the shoulder line, following the projecting lines, as in the diagram, to make allowances for the folding of the dart. Then cut the armhole and the new under-arm line straight down to *d*. Cut around the back section, making the under-arm lines straight.

37. Construction.—Remove the patterns and stitch both hip darts in place, with the darts to the wrong side. Stitch the shoulder dart, too, without cutting, unless your material is bulky. Join the under arm and shoulder with French seams, and join the section *ghij* to the edges *cf*. Baste a plait in which the seams are concealed, on each side of the center back, taking up the excess material to make the skirt fit the waist exactly. The depth of the plait will vary with the size of the figure. Stitch across the waist line.

Overcast all raw edges, turn a hem at the bottom, and stitch it in place. Use a narrow bias binding of self-material applied as directed in Art. 62, *Underwear and Lingerie*, Part 1, as a finish for the neck line and armholes.

For wear under sheer dresses, when it does not seem desirable to have the back of the slip extend up so high as shown, you may trim out the back in a square outline to correspond with the front or in a deep oval or V shape.

PETTICOATS

CHARACTER AND QUALIFICATIONS

38. For those women who prefer them, petticoats hold as important a place in the wardrobe as does the costume slip, since both may be said to be the foundation for one's outer apparel. The fact that the wearing of a petticoat makes necessary the defining of the natural waist line is an objectional feature under a one-piece dress, but when a separate outer skirt is worn, such as the skirt of a suit or a sports outfit, the petticoat is thoroughly satisfactory.

39. The width, the length, and the fabric of petticoats are, of course, governed by the prevailing style in outer garments, but if it is remembered that the petticoat should be comfortable and inconspicuous, no mistake will be made in its design or construction. The principles that hold true in regard to slips, as set forth in Arts. 1 to 6, apply equally to petticoats when worn with separate skirts.

Petticoats may be plain or may have any preferred trimming feature introduced at the lower edge. Scant ruffles of self-fabric, plain or lace-trimmed, or ruffles of contrasting fabric are usually satisfactory, or several bands of ribbon in varying colors may be applied straight or in scroll effect if you wish a more elaborate trimming on a garment of silk.

TWO-PIECE PETTICOAT

40. Description.—Of all the styles of petticoats, the two-piece petticoat is perhaps the most serviceable and satisfactory, provided a petticoat that is not overly full at the bottom is desired, for less material is needed and less time is required for making such a petticoat than for any other type. Besides, in the two-piece petticoat, no unnecessary seams mar the lines of the outside skirt, and a side opening, which is a convenience in a skirt of this kind, is permissible. During some seasons, skirts are made with fulness at the waist line; other seasons, when closely fitted effects are in vogue, darts are put in the back between the hip and the waist line.

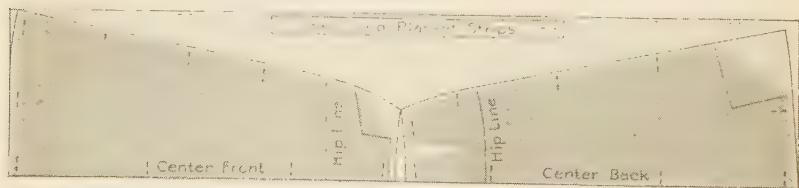


FIG. 15

41. Material and Pattern Requirements and Cutting.—For the average figure, $2\frac{1}{4}$ yards of material, 36 inches wide, is generally sufficient for developing a two-piece petticoat. This amount, however, does not include allowance for a dust ruffle or a flounce. If you wish such features, provide from $\frac{3}{4}$ to 1 yard of extra material, depending on the width of the ruffle and the method of cutting, which may be either straight or on the bias.

As a guide, provide a regulation two-piece skirt pattern.

In preparation for cutting out the petticoat, fold the material lengthwise through the center; then arrange the pattern as shown in Fig. 15, with the center front and the center back on the lengthwise fold.

42. Construction.—Join the two gores and baste in the darts in the back section, one on each side of the center back. Slip the garment on to make sure that it lies smooth and flat but, at the same time, has plenty of ease. Remove it and replace the basting-stitches with machine stitching, using flat-fell seams at the sides and plain seams for the darts. Do not continue the stitching of the left-side seam entirely to the top, but leave an opening of from 8 to 10 inches. Finish this with a flat-stitched placket, as directed in Arts. 21 and 22, *Underwear and Lingerie*, Part 1.

Complete the upper part of the petticoat by applying a straight band, as suggested for a finish for the drawers in Art. 104 of the same book. If you prefer, the darts may be omitted, and the fulness resulting held in at the waist line by $\frac{1}{2}$ -inch elastic run through a casing applied as in Art. 109. In this case, you may finish the top before making the placket, so the ends of the elastic may be caught in with the seam of the placket.

Decide on the length of the garment, making it 1 inch shorter than the skirt under which you expect to wear it, and finish the bottom in a plain hem, no deeper than 3 inches wide.

43. Adding a Plain Ruffle.—In Fig. 16 is shown the application of a plain ruffle, finished around the bottom with bias tape, suitable for a cotton petticoat. To apply the tape, place it flat so that it covers a trifle more than $\frac{1}{8}$ inch of the edge of the ruffle, and secure it to the ruffle by stitching $\frac{1}{16}$ inch from the edge of the tape, as at *a*, stretching the ruffle portion a little and holding the tape rather loose so that it will not be drawn tight. The tape may shrink more than the material of the skirt; consequently, you will encounter difficulty in ironing it if it is tighter than the ruffle itself.

When the tape is stitched to the lower edge of the ruffle, turn it back on the seam line, letting it extend $\frac{1}{16}$ inch below the ruffle, as at *b*, and stitch along the top of the tape, as at *c*. Finish the tape where it meets by turning under the end that overlaps and hemming it to make a neat, flat finish.

44. To join a ruffle when a plain finish is desired, gather the ruffle and stitch it, as at *d*, to the lower edge of the petticoat in one

operation by means of the proper sewing-machine attachment, making the joining on the right side. Cut away a portion of the ruffle seam, letting the petticoat edge extend $\frac{1}{4}$ inch, or a trifle more, beyond the ruffle, as at *e*. Then turn under the free edge of the petticoat and stitch it flat to the ruffle, as at *f*.



FIG. 16

If the gathering is done by hand, you will do well to place an extra row of gathering $\frac{1}{8}$ inch below the row that is used on the first seam line, for this helps to hold the gathers in their correct position.

45. Bias Ruffle for Silk Petticoat.—In placing a silk ruffle on a petticoat, no matter whether the ruffle is wide or narrow, bear in mind that the ruffle will “set” better and may be more easily applied if it is cut on the bias. A bias binding of the same material as that used for the skirt makes a satisfactory finish for the top of the ruffle.

Sometimes a narrow hem turned on each edge with the machine hemmer, and a gathering placed $\frac{1}{4}$ to $\frac{1}{2}$ inch from the top of one hem, for a heading, makes a neat, attractive finish. Remember, however, not to make the heading too deep, as it is likely to drop down and catch lint on the top, and thus present an untidy appearance. Also, it might interfere with the lines of a straight-line dress of soft material. Another point to remember is that, a heading is not so durable as a bias facing.

46. Flounces for Silk Petticoats.—In Fig. 17 are illustrated three general types of flounces for silk petticoats that are not over-elaborate. Tiny tucks form the only trimming on the flounce of flowered silk shown in (a). You may cut a flounce such as this on the bias, but as it is a little difficult to make pin tucks on the bias in some materials, you may make an exception if you wish, and cut the flounce crosswise of the material.

In making the flounce, join, by means of narrow French seams, a sufficient number of strips to make the flounce one and one-half times as long as the width of the skirt where the flounce is to be attached. Provide for a $1\frac{1}{2}$ - or 2-inch hem in the flounce. Then,

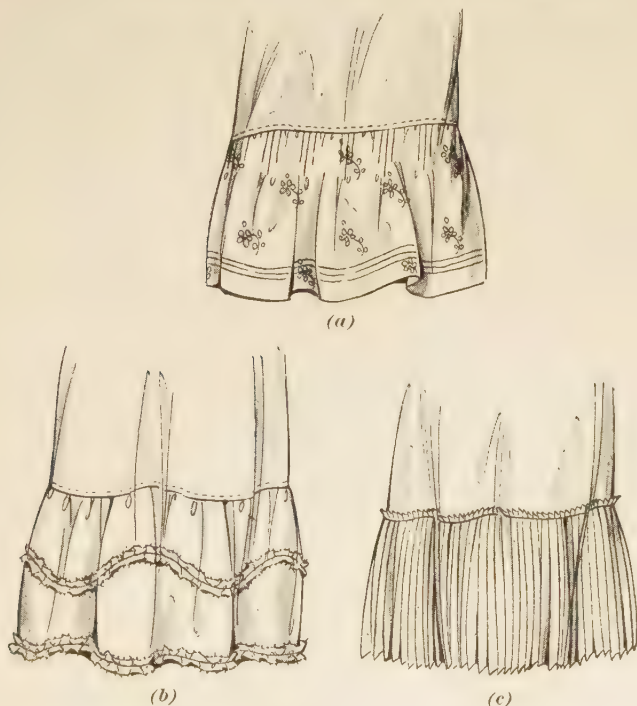


FIG. 17

by means of the machine attachment for tucking, form a group of tucks, placing the lowest one at the upper edge of the hem. Adjust the tucker in order to make the space attractive and the width of each tuck only $\frac{1}{16}$ inch, first trying out the work on a scrap of material. Study of your sewing-machine instruction book and care-

ful application of the principles will enable you to use the tucker very successfully and will prove a real time saver, because hand-run tucks require considerable time in their development and are hardly worth while, except in very fine materials.

When the horizontal tucks are placed in the lower edge of the ruffle, proceed to make groups of vertical tucks at the upper edge, arranging these groups $3\frac{1}{2}$ to 4 inches apart and extending the central tuck of each group a trifle below the other tucks in order to prevent any monotony in the appearance of the groups. After gathering the flounce, join it by bringing the seam edges to the wrong side and covering them with a narrow bias strip of self-material.

47. Trimming for the flounce shown in Fig. 17 (b) is afforded by picoted ruffles about $1\frac{1}{2}$ inches wide gathered through the center and applied to the straight lower edge and in undulating effect to the center of the flounce. The flounce itself is similar to the plain ruffle in Fig. 16.

48. The flounce shown in Fig. 17 (c) is knife-plaited and applied to the skirt in such a manner as to form a heading. To determine the length for the strip, measure the skirt at the line where the flounce is to be applied. Then provide pieces that, when joined, will make a strip three times as long as the measured distance.

Finish all but one of the seams, leaving this open so that the material may be laid out flat in plaiting. Then secure the hem in the lower edge of the flounce and have the upper edge finished with picoting or make a hem the desired width of the heading before having the flounce plaited. After the plaiting is done, join it to the skirt by means of a row of machine stitching made just below the upper hem of the flounce.

SLEEPING GARMENTS

KINDS AND CHARACTERISTICS

49. Not always was there so much choice in the matter of sleeping garments as there is now. **Nightgowns**, or **night dresses**, which are self-explanatory, formerly held full sway, subject only to changes in their lines and trimmings, never to being supplanted by a new kind of sleeping garment. Yet, in some homes, nightgowns have almost been replaced by pajamas.

The term **pajamas** is of Hindu origin, being applied to the loose trousers worn by the natives of India. According to modern usage, however, it refers to a sleeping garment, generally in two pieces, consisting of loose trousers and a roomy coat or overblouse having comparatively straight lines, the whole similar in many respects to the native costume of the Chinese.

50. Whether choice is made of pajamas or a nightgown depends on personal preference, since either will answer the requirements of protection and comfort demanded of such garments. At the same time, the identical features of design and trimming may be emphasized in both, for beauty of color, material, and trimming may be the uppermost items in the planning of pajamas as well as nightgowns, or the serviceability of fabric, color, and stitchery may be stressed, or neither of these extremes, but a combination of the best qualities of both may be considered, for sleeping garments may be attractive and still serviceable and practical. Even the simplest cut and finish, if properly handled, may add to, rather than take away from, the decorative value of such a garment. So, when you are giving your time to the making of service nightgowns or pajamas, give thought to increasing their value from the standpoint of beauty as well as usefulness.

51. In the section following, the more elaborate type of gown receives most space, because the foundation lines are the same for these as for the plainer garments, and because it will be found an easy matter to eliminate trimming features if a garment intended primarily for service is desired. Then, too, when a sleeveless garment is not desirable, it will be found a simple matter to introduce a kimono sleeve in the gowns shown without sleeves.

CAMISOLE-TOP NIGHTGOWN

52. Nightgowns with yokes, one type of which is shown in Fig. 18, are very satisfactory as far as durability is concerned, and once one becomes accustomed to wearing them, they prove desirable in every way.

In this instance, the tucks provide fulness over the bust, while an inverted plait at the under arm gives additional ease. Lace banding finishes the top, but a band of self-fabric, with merely a

narrow lace edge for daintiness, would make a very satisfactory substitute.

53. Material Requirements and Cutting.—It is always a saving of material unless the figure is very stout, to make two nightgowns at the same time since one and one-third to one and one-half widths of material is plenty; thus two garments may be made from three

lengths of fabric. To decide on the amount of material necessary to duplicate the gown in Fig. 18, measure from a point just above the bust line to the length you wish the gown to be, and add $7\frac{1}{2}$ inches if you want a hem, or $5\frac{1}{2}$ inches if the bottom is to be finished with edging, as shown. Multiply this amount by two for one garment or by three for two garments. For each gown supply $\frac{3}{4}$ to 1 yard of 4-inch insertion and, if you intend to use trimming at the lower edge, $3\frac{1}{4}$ yards of narrow edging; otherwise, $1\frac{5}{8}$ yards of edging will be plenty.



FIG. 18

54. Cutting the Gown.—Trim off 5 inches from selvage to selvage for the shoulder straps. Divide the remaining material so that you have two lengths of the proper measurement; then divide one of these lengths in half lengthwise, or trim off one-third of the width. The average or slender figure will find one and one-third widths quite enough, but the fuller figure will be more comfortable

in a gown planned of one and one-half widths. For the small figure, it is well to trim away a section of the full width so that the two sections, when seamed together, will measure no more than the hip measure plus 14 to 16 inches, this providing ample amount for ease. When one and one-third widths are used, the extra 5 inches need not be allowed for shoulder straps.

55. Seaming and Tucking the Gown.—Join the wide and narrow sections together with French seams. Consider the center of the wide section the center front and that of the narrow, the center back. Place a group of fine tucks on each side of the center front, as shown at *a*, Fig. 19, placing these accurately and sewing them by hand, or by machine if you are making a service garment.

56. Forming the Armhole Plait and Line.—Fold the garment so that the center-front line is along one edge and the center back along the other, and place it on a table in front of you, as in Fig. 20 (*a*). Measure from the center front to the left and place point *a*



FIG. 19

distance equal to one-half the chest measure taken generously. From the center back, measure to the right a distance equal to one-half the width of back, and place point *b*. Then locate point *c* $2\frac{1}{2}$ inches to the left of *a*, and point *d* $2\frac{1}{2}$ inches to the right of *b*.

57. Form an inverted box plait at the under arm by folding the material on a straight thread along the dotted lines from points *c* and *d* over to the midway point *e*, as in Fig. 20 (*b*), and pin in place. Then, from point *e*, measure down 6 inches and locate point *f*. To form the armhole, indicate curved lines, as shown, from *a* to *f* and from *b* to *f*.

Then place a row of fine basting-stitches just outside these lines through the plait to hold it in place, and cut out the armhole on the

lines indicated. Fold and arrange the material for the plait on the other side in the same manner, basting and cutting the second armhole as directed for the first.

58. Finishing the Top of Gown.—To finish the top, provided you wish to do the work by hand, turn the raw edge toward the right side and baste it in place, as at *b*, Fig. 19. Now, place the 4-inch insertion over this edge and hem it down, as at *c*, the stitches on the wrong side appearing as at *d*. Then hem down the upper edge, or the turn, to the lace, as at *e*.

Apply in the same manner the edging that finishes the armhole, making the turn of the material just as tiny as possible. Continue

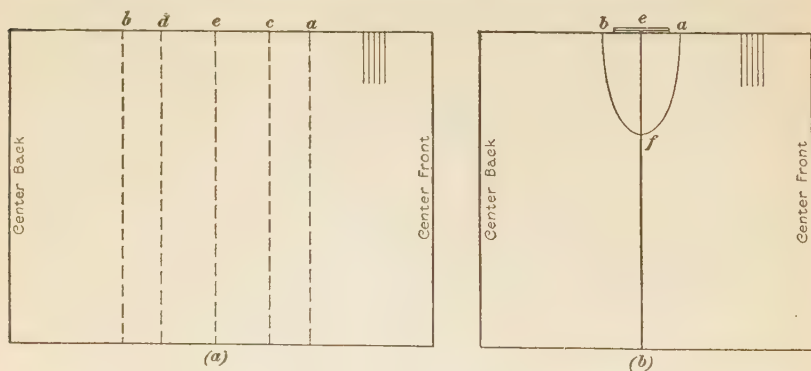


FIG. 20

the lace across the front and the back, whipping it to the edge of the insertion.

If you do not care to make your nightgown by hand, you may place the tucks and apply the insertion by machine, following the same methods as given for doing the work by hand.

The fulness may be placed in gathers, if you prefer, and the insertion applied in either of the ways just described.

Prepare and attach the shoulder straps, making them $2\frac{1}{4}$ inches wide, finished, and long enough to extend down under the lace that finishes the top.

59. Finishing the Bottom.—To finish the lower edge, you may follow one of several plans. To attach lace, if you are using it, turn a narrow hem that may be stitched by machine, as in Fig. 38, *Underwear and Lingerie*, Part 1, or by hand; then whip the lace to its edge. A daintier finish, perhaps, is the rolled hem to which lace is

attached as described in Art. 33 of the same Instruction Book. If you wish a simpler finish, a plain hem, 2 inches deep, is always satisfactory.

EMPIRE NIGHTGOWN

60. Description.—A nightgown that emphasizes delicate daintiness is shown in Fig. 21, with its yoke, sleeve bindings, and skirt finish of two thicknesses of fine net. The yoke and armhole pieces are cut to fit, while the band at the bottom is cut on the straight of the net so that it will iron satisfactorily.

The fulness that is introduced at the raised waist line, gives the quaintness always associated with an Empire style and provides a means of introducing the width necessary in a garment of this kind, at the same time retaining a comparatively straight side seam.

61. Material and Pattern Requirements.—Crêpe de Chine is the ideal choice of material for a silk garment of this type, while for a cotton garment, crêpe, batiste, and nainsook are suitable with the yoke and trimming bands of a contrasting color and material. A particularly attractive effect may be obtained by using batiste with trimmings of dotted Swiss, choosing for the appliqué plain Swiss or organdie in a color to match the color of the dots.

Because of the necessity of under-arm seams, it will be best to supply two full lengths of material, measuring from the shoulder line to within about 6 inches from the floor. Supply also $\frac{3}{8}$ yard of net.

As to a pattern, any regulation nightgown pattern may be adjusted to give the effect shown, by marking on it the shape of the



FIG. 21

yoke and armholes and by adjusting the front side seam so that the fulness will be inserted in a dart.

62. Marking the Pattern.—Mark the yoke on the pattern pieces from $2\frac{1}{2}$ to 3 inches deep at the center front, tapering its width to $1\frac{1}{2}$ inches as it approaches the shoulder line, as at *a*, Fig. 22, and across the back, as at *b*. Then indicate the band that finishes the armhole, making it $1\frac{1}{2}$ inches wide, the same width throughout,

as at *c* and *d*. Make the band that is used at the bottom 3 inches wide, as at *e* and *f*.

Next, straighten the back under-arm line by marking off a section that is 3 to 4 inches wide at the bottom and tapers to nothing as it approaches the armhole, as shown.

To place the front dart, measure down 3 to 4 inches from the armhole line and place point *g*. Through this point, draw a line that extends on the pattern about 3 inches toward the center front, and that, if continued, would be at right angles to the center-

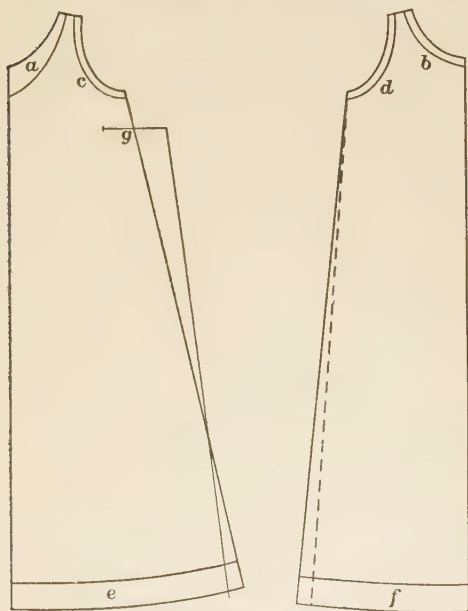


FIG. 22

front line. Extend the line beyond the pattern a distance of 3 to 4 inches, depending on the amount of fulness you wish, and from its termination draw a line that extends to the bottom of the nightgown, as shown.

63. Cutting.—Trim away the yoke, armhole sections, and band at the bottom, place the pattern with its center front and center back on a fold, and cut as usual, slashing in on the dart line the distance you have allowed. Cut the net yoke with its center front and center back on a fold, too, and cut the armhole sections to follow the grain of the armhole of the gown. Cut the band at the

bottom, as stated previously, straight. Cut all the net trimmings of two thicknesses.

64. Construction.—Adjust the fulness and finish the edges of the darts as described in Art. 70, *Underwear and Lingerie*, Part 1; then stitch the side and the shoulder seams, using French seams in both cases.

Join the two thicknesses of the yoke and armhole bands, and turn so that the seam is directly on the edge, as at *a*, Fig. 23. Now, to join the yoke to the gown, stitch one edge to the edge of the material by machine, bring the free edge over these raw edges, and hem it down, as at *b*. Follow the same process at the armholes and hem.



FIG. 23

Either by the use of a pattern or by sketching, plan the appliqué, and, turning in the raw edges, baste it in place, as at *c*, over the joining of the net and the material at the left center. With silk or mercerized cotton of a contrasting color, blanket-stitch the applied section in place, as at *d*. Emphasize the center by a small circular piece set on and blanket-stitched in place; then provide stamens and stems by outline-stitches, as shown.

V-NECK NIGHTGOWN WITH FRONT FULNESS

65. Description.—An effective means of introducing fulness in a nightgown is by means of plaits, a plan that has been very popular in hand-made garments since its use by French needlewomen. The

garment illustrated in Fig. 24 shows such a constructive detail, having a V-neck line outlined with lace, a dainty and effective trimming. A lingerie ribbon defines the waist line, making the garment particularly appropriate for wear under a negligée. Both the lace and the ribbon may be omitted, however, if a more practical gown is desired.

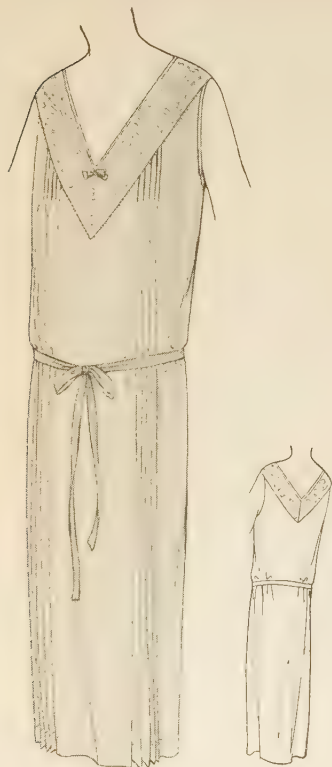


FIG. 24

66. Material and Pattern Requirements.—Compute the amount of material needed for the nightgown, whether *crêpe de Chine*, *radium*, *crêpe*, or *nainsook*, by measuring from the shoulder line to that point to which you wish the gown to come, adding 3 inches for finishing, and multiplying the result by two. Of the lace, you will need from $1\frac{3}{8}$ to $1\frac{1}{2}$ yards, and of the ribbon, $2\frac{1}{2}$ yards, 1 inch wide.

Supply a regulation plain-waist pattern or a plain nightgown pattern to use as a guide in cutting.

67. Preparation for Cutting.—Before cutting, plan the position of the plaits, of which there are two groups of five each, and baste them. If you prefer, however, you may stitch the plaits for a distance of 4 to 6 inches from the top, forming tucks. Tucks should be $\frac{1}{4}$ inch deep; plaits may be $\frac{1}{2}$ inch.

68. Cutting.—Fold the material through the center lengthwise, making sure that the two groups of plaits or tucks are equidistant from the center front, and place both the back- and the front-pattern pieces on the fold. If you are using a waist pattern as a guide, measure the length carefully, slanting the under-arm lines gradually, both back and front, to the bottom of the garment. Cut in the usual way.

69. Construction.—Join the under-arm and shoulder seams with French seams; then prepare to finish the neck line and armholes.

After deciding on the shape and the depth of the neck line, baste the insertion to it, placing small folds on the shoulders, if necessary, and mitering the turn at the center front and the center back carefully. Now bind the cut edge of the neck line and the lace together, following the directions in Art. 62, *Underwear and Lingerie*, Part 1, except for doing the final stitching by hand. Finish the armholes with binding, too.

To complete the garment, finish the bottom with a hand-run hem and attach a small ribbon bow as a decorative feature at the center-front neck line.

If you are using a ribbon as a waist-line finish, you will need to make small loops of self-material and attach these to the under-arm seams through which the ribbon may be run. Make these 2 inches long and $\frac{3}{8}$ inch wide, finished, and sew them at a low waist line to form loops, concealing the raw ends carefully.

VEST-YOKE NIGHTGOWN

70. Description.—A plain foundation nightgown effectively trimmed is illustrated in Fig. 25. The yoke is formed of self-material tucked and elaborated with rows of insertion, which outlines its edge also. The fulness is held in by a narrow ribbon belt run under the insertion and so held in place, while a narrow binding of self-fabric finishes the neck line and the armholes, or the bottom of the kimono sleeves, provided you prefer them.

71. Material and Pattern Requirements.—A nightgown of this type, because of its trimming features, seems best adapted for development in a silk fabric and a dainty lace, although voile or batiste with lace trimming would make up effectively, too. Measure the amount you need by following the directions given in Art. 61, adding 6 inches to take care of the tucks in the yoke. Provide from $1\frac{3}{4}$ to 3 yards of 2-inch insertion as trimming. Also, select the type of pattern needed as a guide in cutting this nightgown. On this foundation pattern, you will need to mark the yoke, so that it may be cut separately.

72. Preparing the Yoke.—Make the yoke about 15 to 18 inches deep and 5 to 7 inches wide, depending on the size of the pattern. Mark the depth and width you desire on your front-pattern pieces and draw in the yoke, curving the line at the bottom to duplicate

the curve of the yoke shown in Fig. 25. Cut on the marked line to separate this section from the front-pattern piece.

Before cutting the yoke in material, plan the tucks, three groups of five tucks each. Provide a strip of material as wide as the yoke and about 6 inches longer. Place the first group of tucks, that is,

the group that will come at the bottom of the yoke, 3 inches from the lower edge of the yoke section. Next, 5 inches above, place the second group, and 5 inches above that, the third, unless your yoke is not deep enough to accommodate this spacing. In this case, less space should be allowed between the groups of tucks. Make the tucks about $\frac{1}{8}$ inch deep, sewing them in by hand or machine, depending on the material you are using. Now sew the insertion in place on the yoke, following the method described in Art. 58, if you are using machine stitching. If not, sew the insertion by hand; then, trimming away the material underneath to within a seam's width of the stitching, turn in this raw edge and hem it back with small stitches.

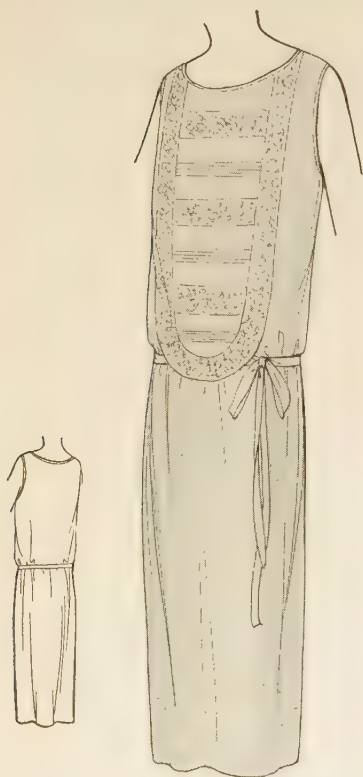


FIG. 25

piece with its center-front edge on a lengthwise fold of the prepared yoke section, allowing a generous seam. Then proceed with the cutting of the nightgown, placing the center back and the center front of the pattern pieces on lengthwise folds of the fabric, planning for a sleeveless effect, as shown, or continuing the under-arm line to form short, kimono sleeves.

74. Construction.—Join the yoke to the front, using small basting-stitches. Over this joining, baste the insertion on each

73. Cutting.—Now cut the yoke by placing the section you remove from the front-pattern

edge, gathering the inner edge around the curve at the bottom so as to follow the rounded outline.

Either stitch or sew by hand around each edge of the insertion, following Art. 57 or 58. Leave open spaces, $\frac{1}{2}$ inch wide, on each side just above the bottom so that the ribbon that forms the belt may be run through them, as shown.

Join the under arm and shoulder with French seams and finish the neck line and armholes, or the bottom of the sleeves, provided you are using sleeves, with a narrow binding of self-fabric cut from the material remaining at the sides. Apply as directed in Art. 62, *Underwear and Lingerie*, Part 1, unless your nightgown is made mostly by hand. In that case, apply the binding by hand.

Finish the bottom with a hand-run or machine-stitched hem, and complete the garment by arranging the ribbon belt.

TAILORED, SERVICE NIGHTGOWN

75. Description.—For any woman who prefers a nightgown with long sleeves, the style shown in Fig. 26 is an ideal one to follow. The lines of the garment are strictly tailored, and the severe neck line and front-closing finish are in keeping with them. Such a garment is particularly appropriate for wear in cold weather or for outdoor sleeping because of the protection it affords.



FIG. 26

76. Material and Pattern Requirements.—The average figure will require 4 yards of material for the development of this style, such fabrics as long-cloth, outing flannel, fine muslin, pongee, or

radius being appropriate for it. Supply also a regulation long-sleeved, nightgown pattern and one-half dozen buttons, if you care to have the cuffs quite tight, or 4 buttons, if not so close-fitting.

77. Cutting.—Cut the front, back, and sleeves as directed on the pattern, that is, with the center front and the center back of the pattern pieces on a lengthwise fold of the material and the center of the sleeve pattern over a lengthwise thread. Cut the collar and cuffs double, the lower edge of the latter on a crosswise fold, and for the front opening cut one strip 8 inches long and $1\frac{1}{2}$ inches wide and another strip 10 inches long and 2 inches wide, if this finish is not provided in the pattern. The section for the pocket may be $3\frac{1}{2}$ inches wide by $5\frac{1}{2}$ inches long.



FIG. 27

78. Seaming the Garment.

Adjust the fulness in the front-shoulder seam with two rows of gathering threads, and join it to the back in a standing fell seam, as directed in Art. 80, *Underwear and Lingerie*, Part 1, and as illustrated at *a*, Fig. 27. Join the seams of the sleeves and the under arm with French seams, and join the two sections of the collar, right sides together,

around three edges, leaving the neck edge open. Join the ends of the two cuffs to form a continuous strip. Press these seams open; then turn the collar right side out and press it carefully.

79. Making the Front Opening.—When a placket opening is as conspicuous in the finished garment as this one, it is necessary to plan its construction so that it may be decorative as well as useful. For such a purpose, the placket generally used to finish the opening above the cuff of a man's shirt will be found most satisfactory.

The length of the placket depends somewhat on personal preference, but usually 8 inches will give plenty of ease for putting on and taking

off the garment. A placket of this length will require facing strips of the length and width suggested in Art. 77.

80. Stitch the 8-inch strip to the left edge of the slash in a plain seam, raw edges to the right side, as at *a*, Fig. 28; then, turning in the free edge, baste it down so that the turned edge comes just beyond the first stitching and covers the raw edges of the seam. Stitch in place.

Now take the 10-inch strip and shape one end by trimming out an oblong section $\frac{1}{2}$ inch wide and 2 inches long. Fold through the



FIG. 28

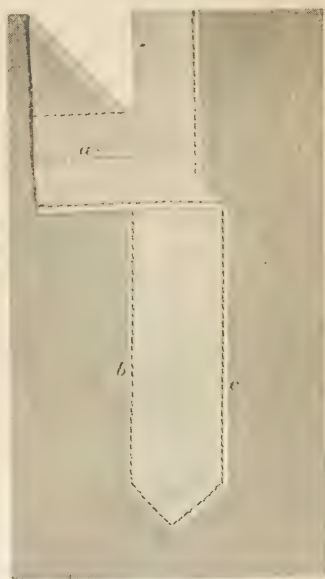


FIG. 29

center lengthwise the section remaining beyond this cut-out portion and trim its end in a point. Join the shorter lengthwise edge of the facing to the right edge of the slash in a plain seam turned to the right side, as at *b*. Then turn in the edges of the facing strip a seam's width, as shown, including the point *c*. Continue the crease *d* for the entire length of the placket.

Next, turn the facing on this crease so that it takes the position shown in Fig. 29, with the seam line *a* located as shown. Baste in place and replace the bastings with machine stitching.

81. To stitch the placket with continuous stitching, begin at the top on the inner edge and stitch to *b*. At this point, lift the presser-foot of your machine, and without breaking the thread, draw the garment out, so that there will be thread enough for you to bring the underneath portion of the placket in the position shown in Fig '29. Replace the garment so that the needle is directly over the last stitch taken, and lower the presser-foot. Draw back the top thread, rewinding it on the spool, so that it is taut; then when the next stitch is taken it will follow after the last one in an unbroken line. Continue down around the point and up on the outer edge, raising the presser-foot at *c* in order to slip the under portion of the placket out from under the upper portion.

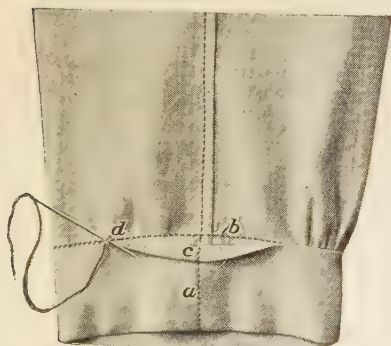


FIG. 30

Repeat the process of loosening the thread and tightening the top thread so as to have the stitching line continuous.

Finish the wrong side of the placket by cutting the loops of thread and fastening the ends securely. Then turn in the raw edge of the underneath placket facing, and hem it down with small stitches. Also, $\frac{1}{4}$ inch above, or between *b* and *c*, slip-stitch the

upper and under placket facings together to keep the placket from ripping down. Some garments have machine stitching between these two points to keep the placket from ripping.

82. Finishing Bottom of Sleeves.—Gather the lower edge of the sleeve, starting at a point about $1\frac{1}{2}$ inches in front of the under-arm seam and ending at a corresponding point back of the seam. Draw this up to fit the size of the cuff provided, this being an easy fit for the wrist, and large enough to go over the hand readily. Baste the cuff to the bottom of the sleeve, having its seam *a*, Fig. 30, which was seamed according to Art. 78, in line with the seam of the sleeve. Replace the bastings with stitching, as at *b*; then, turning in the free edge a seam's width, as at *c*, hem it down to the stitching, as at *d*.

83. If you prefer a closer-fitting wrist line, provide a cuff of the proper length to give this effect and, folding it through the center lengthwise, stitch across both ends, turn, and press. Provide a

short opening in the back of the sleeve, $1\frac{1}{2}$ inches from the under-arm seam, and finish it with a flat-stitched placket, as described in Arts. 21 and 22, *Underwear and Lingerie*, Part 1. Now attach the cuff, following the same process as described in Art. 82. Work a buttonhole in each cuff and attach buttons to correspond.

84. Inserting the Sleeves.—In a garment of this type, sleeves are best inserted with a flat-fell seam. Make this so that the finished seam will measure about $\frac{3}{8}$ inch, turning the curved edges of the sleeves carefully so that they will lie flat and smooth. Both rows of stitching may be taken on the right side, or only one, as you prefer.

85. Finishing the Neck Line.—Baste the collar to the neck line with its wrong side to the right side of the garment, making sure that both sides of the front placket are exactly the same length; then, on the same line, baste a bias of self-material, $\frac{5}{8}$ inch wide, or a prepared bias, with one raw edge in line with the raw edges of the seam and the other raw edge toward the outer edge of the collar. Replace the basting with stitching, one row holding neck edge, collar, and bias, as shown in Fig. 27. Now turn the edge in, as at *b*; then bring the free edge of the bias down on the garment and hem it in place carefully, as at *c*. Turn in the raw edge of the binding at the center front, hemming it in place.

86. Completing the Garment.—You are now ready to put the finishing touches on the garment. In making the buttonholes, follow Arts. 35 to 39, *Underwear and Lingerie*, Part 1, except that you should make them vertical and with a bar at both ends.

Next, turn in the upper edge of the pocket and finish it with a machine-stitched hem $\frac{1}{2}$ inch deep. Turn in the other raw edges once and baste the pocket in place, stitching around the sides and the bottom and fastening the ends of the thread carefully. Complete the garment by turning and stitching a 2-inch hem around the bottom.

PAJAMAS

87. The devotee of pajamas finds it possible to plan very attractive garments that will fill the requirements of comfort and beauty, not forgetting practicality, especially in cold weather when additional warmth is desired. Then, too, because of the way in

which they are cut, pajamas seem better adapted to unusual forms of trimming than the more conservative nightgown, and have a particular appeal for the girl who delights in tailored smartness or for the athletic girl who prefers a two-piece sleeping outfit to the usual type of nightgown.

Fig. 31 illustrates a simple type of pajamas, a foundation design that may be adjusted and altered to suit many needs. The addition of long sleeves and a full-length lapped opening in the front of the top section will make the garment almost a duplicate of a man's outfit, while if a more feminine type is desired, several ruffles of narrow lace may form a trimming at the neck line and armholes.

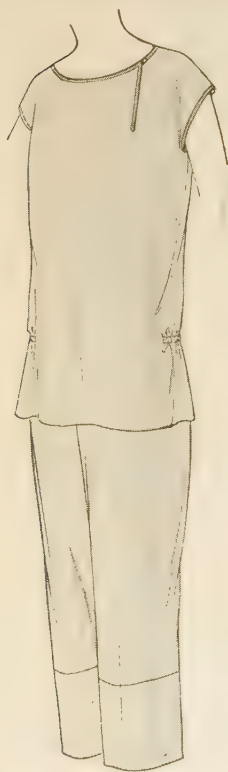


FIG. 31



88. Material and Pattern Requirements.

Materials having more body than those generally employed for nightgowns are suitable for pajamas. Of such materials, crêpe, cotton poplin, flannelette, and soft washable silks are most used. Figured cottons and silks or striped flannelette may be employed with excellent effect for pajamas.

For the average figure, $5\frac{1}{2}$ yards of 36-inch material is sufficient for the pajamas illustrated, with $\frac{1}{4}$ yard of contrasting fabric for bindings or a length of prepared binding and about $1\frac{1}{4}$ yards of $\frac{1}{2}$ -inch elastic for a casing at the top of the trousers and at the sides of the blouse portion.

A kimono-waist pattern with a seam on the shoulder and a full-length trouser or bloomer pattern are

required in developing a sleeping garment of this kind.

89. Cutting.—Place the center front and the center back of the waist pattern on lengthwise folds, continuing the front, back, and under-arm lines to provide plenty of length. Place the trouser pattern so that its center side is over a lengthwise thread of the material, and allow for the deep hem or cut the lower part separate and apply it.

90. Construction.—If the hem at the bottom of the trousers is applied, attach the extra section with a plain seam, then bring the lower edge up to conceal this joining. Use French seams as a finish for the leg seams as well as the under-arm seams of the coat portion. Use machine-fell seams for the curved seams of the trousers; then finish the top with a casing as directed in Art. 109, *Underwear and Lingerie*, Part 1. Finish the bottom of the trousers and the blouse by hemming.

Apply bias binding to the neck line and armholes, following Art. 62, *Underwear and Lingerie*, Part 1. After all raw edges have been turned in, stitch a band of self-fabric, 6 inches long and $\frac{1}{2}$ inch wide, at right angles to the under-arm seam, on a line about 2 to 3 inches below the normal waist line, centering it on the under-arm line and leaving both ends open. Run a $4\frac{1}{2}$ -inch length of elastic in this casing and fasten it securely at both ends.

As a closing for the slash at the neck line, make a small loop of the bias and sew it at the top of the slash on the right side. On the left side, match this loop with a tiny button.

KIMONOS, BATHROBES, NEGLIGÉES

NATURE AND USES

91. A complete wardrobe must contain, in addition to coats, dresses, and lingerie, a third type of garment for wear in the privacy of one's room and to aid in the process of dressing. There are three classes of such garments; the **kimono**, the **negligée**, and the **bathrobe**, of which, one, the kimono, is essential, although each of the other two occupy important and particular places. When expense is to be considered, the kimono can be made to answer the requirements of all three because it is easy to slip on and off, it is loose and comfortable, and, at the same time, may be as simple or as elaborate as one wishes. As the name signifies, almost all kimonos are cut with kimono sleeves, as is the Japanese national costume from which it is adapted.

92. Materials for Kimonos and Bathrobes.—Such fabrics as cotton crêpe, figured silks, in some cases dotted Swiss and taffeta, also challis, are appropriate and serviceable for kimonos and consequently are most widely used.

The bathrobe, however, because of the use to which it is put, requires a weightier fabric, and for it corduroy, terry cloth, flannel, and soft silk, the latter frequently padded with cotton or lambs' wool, are chosen since all of these are of the proper weave to provide ample protection.

93. Materials for Negligées.—The negligée answers, to a certain extent, the same purpose as a kimono, since it is a garment intended to be worn only in the intimacy of the home or in the presence of very close friends. However, a negligée is usually more dainty and elaborate than a kimono, always being made of a sheer silk fabric and frequently lace trimmed. Usually negligées are of a pastel tint, although brilliant colorings are often used very effectively. The vital difference between the two garments is that the kimono is, first of all, intended for service, while the negligée stresses beauty of color, of material, and of design before any consideration as to the wearing qualities or practicability.

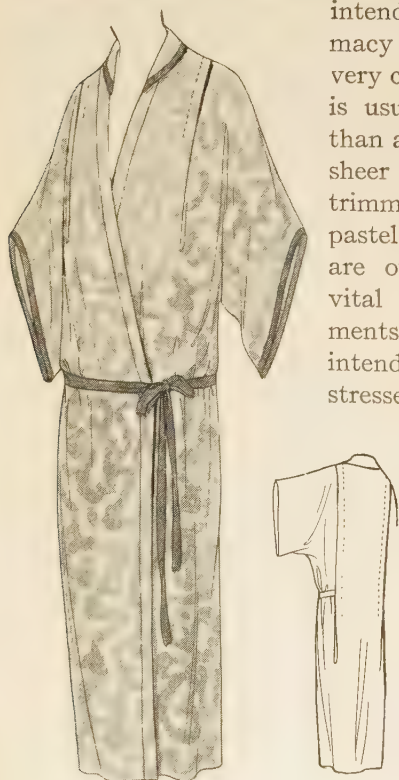


FIG. 32

SIMPLICITY KIMONO

94. Description.—A kimono that is not only attractive and serviceable, but unusually easy to make, is shown in Fig. 32. Two deep tucks form a panel in the back and, continuing over the shoulders, provide a pleas-

ing fulness in the front. Ribbon outlines the collar and bottom of the sleeves, and is attached at the tucks in back to form a belt, with ends long enough to tie in a soft, graceful bow. Although patterned radium silk is used for this garment, with ribbon to match the figure of the silk, the same plan may be followed in a cotton material, provided its width equals 36 or 40 inches.

95. Material Requirements.—Provide two lengths of 36- or 40-inch material, measuring from your shoulder at the neck to the floor, usually $3\frac{1}{4}$ yards, also, $4\frac{1}{2}$ to 5 yards of 1-inch ribbon.

96. Cutting.—Fold your material lengthwise, selvage edges together; then, make a crosswise fold through the middle to bring two lengthwise folds together on one side and four selvages together on the opposite side. Lay this on a table with the folds away from you, the selvages toward you, and the crosswise fold to your left, as indicated in Fig. 33.

Slash the upper one of the two lengthwise folds from *a* to *b* for the full-length front opening. Measure down the crosswise fold at the

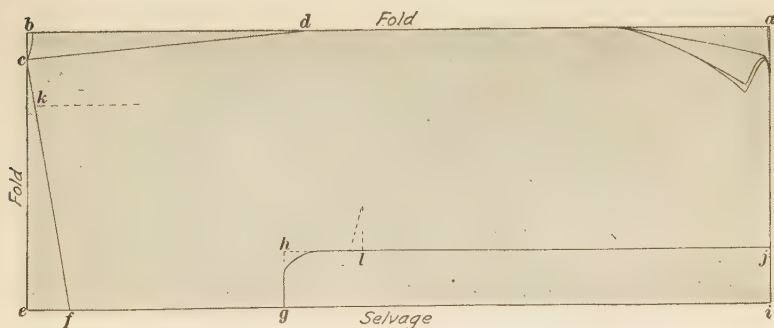


FIG. 33

left from *b* $2\frac{1}{2}$ inches, indicate point *c*, and cut. From your shoulder measure down the front to the low waist line you wish to emphasize and locate *d*, to the right of *b*, a distance equal to this measurement. Cut in a straight line, diagonally from *d* to *c*, cutting the two upper thicknesses that were slashed along the fold, but leaving the fold underneath undisturbed. On the fold, curve the back-neck line slightly, as indicated between *b* and *c*.

Indicating the lower left-hand corner by *e*, shape the shoulder by measuring from *e* along the selvage, $3\frac{1}{2}$ inches, and locating *f*. Cut through the four thicknesses from *f* to *c*.

To the right of *f*, 10 inches, locate point *g*, and straight up from *g*, $4\frac{1}{2}$ inches, locate point *h*. After indicating the lower right-hand corner by *i*, measure up from *i*, $4\frac{1}{2}$ inches, along the four cut edges, and locate *j*. Next, proceed to locate the darts. First, 3 inches from *c*, on the shoulder line, locate point *k*, and from it indicate a

straight line, as shown, as a guide in placing the shoulder tuck. Then, 4 to $4\frac{1}{2}$ inches from *h*, on the under-arm line, locate point *l* on the under-arm line, and indicate the 1-inch under-arm dart, as shown by the dotted lines.

Now, beginning at *j*, cut straight toward *h* through all four thicknesses, but as you approach within 3 inches of *h*, cut in a gradual curve to *g*, as shown.

97. Construction.—Join the shoulders with plain seams. Take a crosswise dart 1 inch deep, as shown at *l*, on the front sections before making the plain under-arm seams. Next, join end to end three of the four pieces that were cut out from under the arms and use them as a wide binding for the front opening and neck line. These joining seams may be so planned that the one on the right side will be hidden by the belt where it crosses the binding at the low waist line, and the one on the left side will be under the overlapping right side.

The fourth piece may be used for the simple straight fold that forms the collar. Or, if it is desired to finish the sleeve edges to harmonize with the front rather than with ribbon, use one of the three pieces for this, and cut the collar from the narrow sections removed in shaping the shoulders, finishing its edge with ribbon binding.

It is desirable to have the little collar finished separately and basted on. This protects the kimono from undue soil, as the collar may be quickly removed, cleaned, and replaced, thus restoring the freshness of the garment quite easily.

98. In applying the binding to the neck line and front opening, use the full $4\frac{1}{2}$ -inch width of the band, and lay it on the kimono with edges even and right sides together. Stitch $\frac{1}{4}$ inch from the edge. Make a $\frac{1}{4}$ -inch turn on the wrong side so that the creased edge just covers the row of stitching. Baste this down and hem the edge by hand if an invisible finish is desired; or, if stitching is wanted as a trimming feature, stitch from the right side, following very close to the inner edge of the binding.

At a becoming point on the shoulder, as at *k*, fold a tuck 1 inch deep, letting it extend down to the bust line in front, and just below the low waist line in the back. Before stitching in this tuck, try on the kimono to determine whether your location of the tuck is satisfactory.

Next, catch the ends of the ribbon that forms the belt, in the stitching that holds the tuck in the back. Draw the thread ends, left from stitching the tuck, through to the wrong side, and fasten them securely by tying.

Only the hem remains to be done. Put this in, preferably by hand, but with machine stitching if time is limited.

KIMONO OF CONTRASTING MATERIALS

99. Description.—Fig. 34 illustrates another simply cut kimono that is, at the same time, very effective. It is made of two straight lengths of material at least 36 inches wide, joined at the center back under a tuck, so has no under-arm seam. The sleeves and the collar are of a contrasting material, preferably figured for a plain-fabric kimono, or the reverse for a figured fabric.

100. Material Requirements.—A measurement taken from the shoulder at the neck to the floor and multiplied by two will give the amount of material needed for the body portion. For the trimming, supply 1 yard, which will be plenty for sleeves and collar.

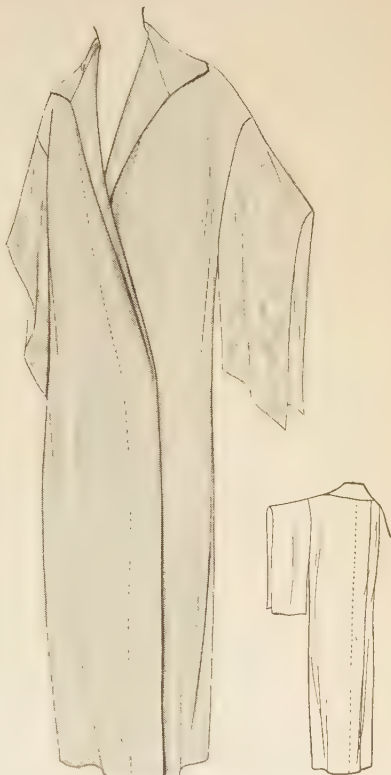


FIG. 34

101. Shaping the Body Portion.—Cut the longer length in two equal parts. Turn a hem along one selvage edge, $3\frac{1}{2}$ inches deep, and baste in place. Now baste this hem flat over the edge of the other length, selvage edges meeting, and stitch through the three thicknesses forming the center-back joining. Fold the material on this stitching line, and trim off a strip from the wider portion to make the two sides exactly the same size. This strip may be used later for a belt if you care to have one.

Now, with the material still folded, make another lengthwise fold, 14 inches from the first, and place the material so folded on a table with the double fold toward you and the open edges away from you,

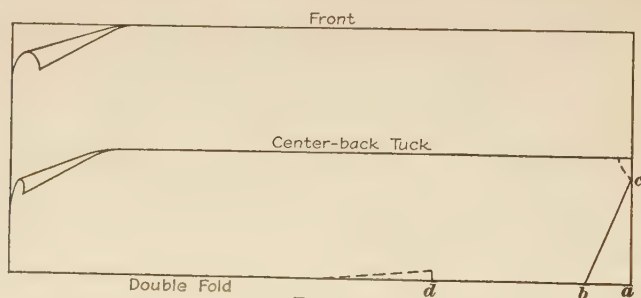


FIG. 35

as in Fig. 35. Place point *a* in the lower right-hand corner, and $3\frac{1}{2}$ inches to the left of *a*, on the double fold, locate point *b*. Then 12 inches above *a*, locate point *c*. Next, locate point *d* to the left of *b*, on the fold, 12 to 14 inches, depending on the depth you wish the armhole opening.

Cut on a straight line between *b* and *c* to form the shoulder lines and through the folds from *b* to *d*. Then at *d* pin in two darts, one for each under arm, making them $\frac{3}{8}$ inch deep at the top and tapering them to nothing as they approach the hip line. Round out the back-neck line, cutting through two thicknesses only, from *c* to the folded edge of the center-back tuck, as the dotted line indicates.

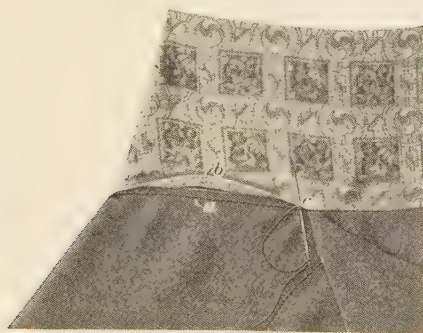


FIG. 36

102. Cutting the Sleeves and Collar.—From the figured material trim off two strips, 12 to 14 inches wide, from selvage to selvage for the sleeve sections. Cut a straight strip for the collar also, making it $6\frac{1}{2}$ inches wide, since it is applied double, and long

enough to reach entirely around the neck line of the kimono. Fold this strip lengthwise through the center and from each end trim a triangular section that is $1\frac{1}{2}$ inches wide at the folded edge and tapers to nothing at the cut edges.

103. Construction.—From the bottom of the slash that forms the armhole, stitch in the dart that you have already pinned. Now join the shoulder seams, using a French seam, and turn back hems on both fronts, having them 3 inches deep from the bottom up to a low waist line and then tapering them from this point to a depth of $4\frac{1}{2}$ inches at the neck line. This change in depth will form small folds, which should be stitched in place after the manner of darts.

Finish the edges of the sleeve sections with machine picotting. Join the slanting ends of the collar, leaving the neck edge open. Baste a single thickness of the collar to the neck line, as at *a*, Fig. 36, placing it to the neck line of the garment so that its right side is to the wrong side of the kimono and the raw edges of the seam are turned toward the right side of the body portion. Stitch in the proper position, then bring the free edge over, and, turning it in a seam's width, as at *b*, hem it down to the first stitching, as at *c*, being careful to have ample seam allowance at the ends and to fasten the threads securely.

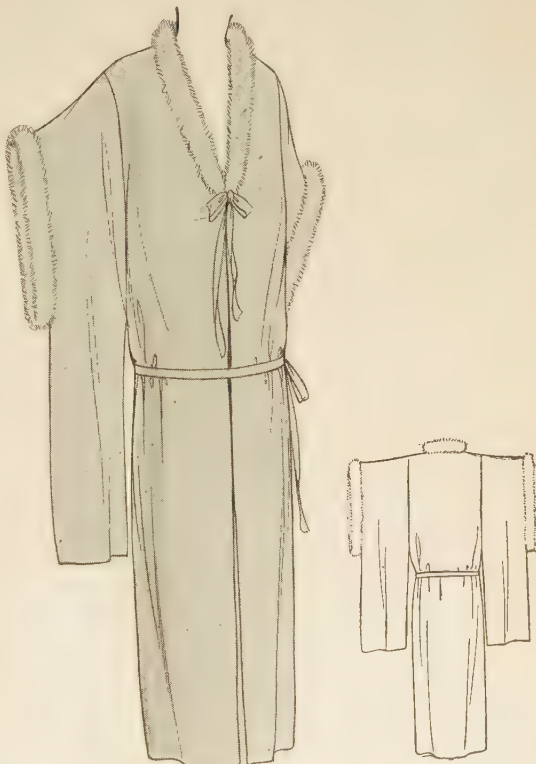


FIG. 37

Join the sleeves to the armholes in a plain seam, overcasting the raw edges; then finish the bottom of the kimono with a machine-stitched or hand-run hem 3 inches deep.

KIMONO NEGLIGÉE

104. The garment shown in Fig. 37 has possibilities for development as a kimono or as a negligée, depending on the color and the material used for it. Made up in flesh pink or orchid crêpe de Chine or Canton crêpe with trimming of marabou, it takes on the qualities of a negligée, but if cut from a dark, more serviceable material, possibly cotton crêpe, with bands of self- or contrasting fabric at the neck line and armholes, it becomes a kimono. The lines of the garment are simple and straight, with distinction given by the trimming and the arrangement of the sleeves.

105. Material Requirements and Cutting.—Two lengths of fabric, plus an extra $\frac{3}{4}$ yard for the sleeves, $2\frac{1}{2}$ yards of marabou, and 6 yards of ribbon will be needed to duplicate the negligée in Fig. 37.

Before cutting, trim off the extra $\frac{3}{4}$ yard from your length of material. Follow the same plan of cutting as described in Art. 96 and illustrated in Fig. 33, except that you should continue cutting on the line jh , straight up to the shoulder line; also omit point k .

If you wish a narrower kimono, locate j at a greater distance from i than is done in Fig. 33.

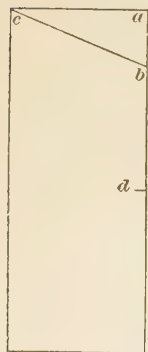


FIG. 38

106. To form the sleeves, fold the extra $\frac{3}{4}$ yard directly through the center lengthwise, and cut along the fold. Then fold these two equal sections through their centers lengthwise. With the fold to your right, consider the upper right-hand corner a , as in Fig. 38. From a , measure toward you $3\frac{1}{2}$ inches and place point b . Then connect points b with the upper left-hand corner c , as shown, and, starting to cut at b , trim off a wedge-shaped section that will taper to nothing as it approaches the cut edges. These slanting edges will form the continuation of the shoulder line. From b , also cut along the fold a distance of about 10 inches to d , for the sleeve opening.

107. Construction.—Join the under-arm and shoulder lines of the kimono with French seams, extending the under-arm seams from the bottom up to a point corresponding to point h , in Fig. 33. Finish the fronts with hems 1 to $1\frac{1}{2}$ inches deep and sew in carefully

by hand. Join the shoulder seams of the sleeve sections, and sew across the opposite narrow edge and part way up the side, to form the bottom, leaving an open space that will correspond in length to the opening left in the negligée. Join the sleeves to the body portion with plain seams, making sure that the shoulder lines match, and overcast the raw edges.

Finish the edges of the neck and armhole openings with a facing that will be $\frac{3}{4}$ inch wide, finished, following Art. 60, *Underwear and Lingerie*, Part 1, but omitting the final stitching and replacing it by basting.

108. Now, working from the wrong side, begin to sew the marabou in place. Holding it close to the silk in its proper position, take a stitch similar to the diagonal basting-stitch, as at *a*, Fig. 39, from the wrong side that will catch through the marabou. Then take a length of ribbon, as at *b*, that will match or contrast with your material and slip-stitch it in place, as at *c*, on both edges, in this way concealing the basting-stitches.

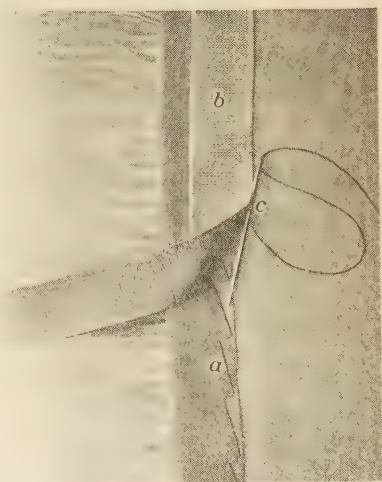


FIG. 39

Next, turn the hem at the bottom and run it in by hand; then, to complete the garment, sew in place the ribbon for the tie and adjust the belt.

LACE-TRIMMED NEGLIGÉE

109. Description.—For beauty of effect with a minimum of effort, the negligée shown in Fig. 40 cannot be surpassed. Because it is made of Georgette, it is dainty and graceful and, by its very simplicity, it acquires additional charm. Being formed of straight lengths of material, its construction is unusually easy, since very little sewing is required, both the material and the trimming being effective enough not to demand intricate cutting or sewing. Then, too, the fact that the selvage and machine picoting are the only edge finishes simplifies construction.

As a means of providing an interesting color combination and to insure the proper protection, the negligée should be worn over a slip of contrasting color, such as orchid with turquoise blue, rose with violet, yellow with dull rose, brown with orange, and so on. If you are using a pastel shade in Georgette, the lace may be cream color, but, if the negligée itself is of vivid or darker coloring, lace of self-color is a better choice.

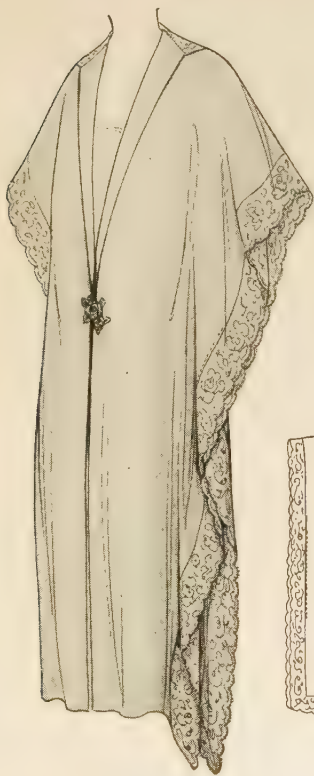


FIG. 40

110. Material Requirements and Cutting.—For the negligée proper, provide two lengths of Georgette, measuring from the neck line to the ankles, and $6\frac{1}{4}$ yards of 3-inch lace. For the slip, you may turn to the directions for making these garments and decide on the one which seems best suited to your needs and its purpose.

No cutting, beyond the straightening of the cut edges of the Georgette and cutting the hemstitching that is used as edge finishes, is necessary.

111. Construction.—Provide for the front opening by having a row of machine hemstitching from one end up the center lengthwise to the cross-wise center. At its end, place also a 6-inch line of hemstitching at right angles

to the first. Cut the long hemstitching to open the center front, and cut the short hemstitching to form the lapels and back-neck line.

Finish the cut ends of a 12-inch length of lace by tiny hems or a machine picot edge and sew this strip of lace along the back-neck line and lapels. Use running-stitches made with a heavy knitting silk, or fine whipping-stitches.

Sew lace along the selvage edges and across the raw edge that will be the bottom of the back, finishing the lower-front raw edge of the



Georgette with small hems or a picot edge. Slip the garment on and, with the lower edges even, pin the front and the back together at the under arm, beginning at a low armhole and continuing down for a distance of about 5 inches just where the lace joins the Georgette or, if you wish a cascade effect, place the stitching 6 inches inside of this joining. Replace the pins with stitching; then sew a snap fastener at the front closing, as well as a small cluster of ribbon or fabric flowers.

BATHROBE

112. A practical robe made of striped flannel and tailored to a degree of smartness that adds greatly to its finished appearance, is illustrated in Fig. 41. Other materials suitable for this bathrobe are quilted silk, eiderdown, and Canton flannel in a striped or figured design. The collar and smooth-fitting sleeves are points worthy of mention, while the roomy pockets will be found a convenience for carrying the small accessories of the bath. Such a bathrobe is particularly appropriate as a covering over a bathing suit, because it gives somewhat the appearance of a dress and is therefore especially suitable for wear in public.



FIG. 41

Self-material, so cut that a dark stripe is on the outside, forms the tie belt, but a narrow suède belt would make a satisfactory substitute, and one that would be quite in keeping with the tailored aspect of the garment.

113. Material and Pattern Requirements.—The average figure will require $2\frac{1}{2}$ yards of 54-inch material or 4 yards of 40-inch

fabric. Supply also $\frac{3}{4}$ yard of a thin silk, such as China silk, for lining the collar and facing the sleeves. A regulation bathrobe pattern with long sleeves and a straight collar will provide a proper cutting guide, although the collar pattern is not essential since it may readily be cut from muslin.

114. Cutting.—Place the pattern pieces so that the center back is on a fold and the center front along selvage edges. If you are using 54-inch material, do not cut the under-arm line, but use the pattern merely to shape the neck line, shoulders, and armhole, at the same time marking the position of the under-arm seam. Cut the sleeves with the center of the sleeve pattern directly over a straight lengthwise thread of the material, and the collar with its center back on a straight crosswise fold or cut edge. If your collar pattern will not duplicate the collar shown in Fig. 41, leave the cutting until you have partly completed the bathrobe.

115. Seaming Garment and Hemming Fronts.—Join the shoulder, under-arm, and sleeve seams with plain seams, if your material is heavy, or, if not, with flat-fell seams so planned that both stitchings will appear on the right side, and finish the fronts with plain machine-stitched hems. If you have omitted the under-arm seam, provide a dart $\frac{3}{8}$ inch deep at the armhole, tapering it to nothing at the hip line to give the proper shaping to the garment at the sides.

116. Forming the Collar Pattern.—If you have not yet cut your collar, slip the bathrobe on your dress form or on the person for whom it is being made, and with muslin cut a collar pattern that extends from the center back around to the length you wish the collar to be.

To do this, provide a section of muslin 8 to 10 inches wide and as long as the distance from the back-neck line to a point just above the waist line. Pin the narrow edge of this to the center back of the robe with its outer edge in the position you will wish the outer edge of the collar to take, and its inner edge extending up above the neck line of the garment. Bring the muslin around to the front, and then trim off the excess material on the inner edge, following the curve of the neck line. Shape the outer edge, too, to obtain the width that you desire the collar to be.

117. Cutting and Applying the Collar.—Use the muslin pattern to cut a collar of your bathrobe material and one of the silk provided for the lining.

Stitch both collar sections, right sides together, leaving the neck edge free; then turn to the right side, press carefully, and attach it to the neck line of the garment as directed in Art. 85, using a bias of the lining silk for the finish.

118. Finishing the Garment.—Face the bottoms of the sleeves with the lining silk; then apply the pocket and turn the hem at the bottom.

When using a weighty material, it is best to bind the raw edge of the hem with firm silk or cotton, but without turning in the raw edge of the binding on the wrong side. Then after the bottom has been finished with binding, slip-stitch the hem in place. Such a finish eliminates the bulkiness that a turn in heavy material is bound to have.

LINGERIE OUTFIT

119. Purpose.—It is frequently desirable to plan a matching set of lingerie, for instance, as part of the bridal trousseau or graduation outfit. When this is the case, an essentially dainty trimming arrangement is usually decided on, since such an outfit is reserved for special occasions and consequently may be less practical than those garments intended to be worn every day. Then, too, a particular style of trimming is essential, so that the slip and chemise, when worn together, will not appear bulky or overdone; that is, all decorative features should be applied flat or with a very small amount of fulness.

Such a set is illustrated in Fig. 42, consisting of a nightgown, a slip, and an envelope chemise, all developed of the same material and elaborated by the same form of trimming that follows one dominating design.

120. Description.—On the lingerie illustrated, footing and insertion as trimming are more generously used than would be practical on service undergarments, forming, with tucked sections of the fabric, an effective decoration for all three pieces. Small rosebuds made of a contrasting color form an additional trimming note, and a means of increasing the daintiness and value of the

garments. The color of the buds is repeated in the ribbon that is run through the beading at the top of the gown, chemise, and slip.

The fact that both the nightgown and the slip are made each of one full width and a portion of another, makes it possible to cut the outfit economically, since three lengths of material will cut the two longer garments, while the short half width remaining from the



FIG. 42

two lengths required for the envelope chemise will form the tucked trimming sections as well as shoulder straps for both the chemise and the slip.

121. Materials and Colors.—A silk fabric such as crêpe de Chine, crêpe-back satin, crêpe Roma, or Canton crêpe is best used for a set of this type, although sheer batiste and fine voile can be made up to advantage in this same way.

In color, white, flesh, peach, pale yellow, pale green, and orchid are all suitable. Appropriate laces on pastel fabrics are Binché, Valenciennes, and Alençon in cream color or *écru*, rather than white, but on a white set, white lace is, of course, preferable.

122. Construction.—The construction and finishing of these three garments should offer no problems for you, especially if you keep in mind the principles of lingerie making previously discussed. A few particular points, however, should be observed in their making in order to have them the complete success that is desired of such a set.

In joining the two widths of the slip, as well as of the chemise, conceal the joinings by rows of narrow insertion. Make use of very shallow plaits in the chemise to avoid bulk; in this way one and one-third widths will be plenty for the average figure.

Make each garment straight across the top and place the extra section of the tucked and lace-trimmed fabric over it. Make these sections $3\frac{1}{2}$ inches wide at their widest point, placing a row of insertion in the center and groups of tucks on each side and finishing the outer edges with bands of insertion. Shape the trimming sections in scallops, as shown, and picot the edges for the neatest finish, whipping the footing in place slightly full. If you care to, you may cut the material away underneath, after fastening the trimming in place entirely around the edge, or you may finish the edge separately and attach the trimming only across the top, allowing the scalloped edge to hang free.

Sew the shoulder straps in place, which for the slip and the chemise may be ribbon or self-fabric, and for the nightgown footing-edged lace; then, as a final touch, add the tiny buds, which, for the trousseau, may be the bit of blue that every bride wishes to wear.

LINGERIE ACCESSORIES

123. Flower Ornaments.—In Fig. 43 is illustrated a group of lingerie trimming details, made of silk, ribbon, and lace, which will frequently add just the required touch of daintiness to chemise, slip, or nightgown. The tiny ornaments make very appropriate finishes for the ends of shoulder straps on slips or chemises, while the larger ones are best used singly and at the center front of the garment. By means of them, a touch of color may be introduced or a particular color scheme that you are using may be accentuated.

124. As a foundation for each flower cluster, supply a piece of buckram slightly smaller than you wish the finished ornament to be, and of the same shape. If it is possible to do so, cut the pieces of silk so that they may be folded on the bias, although straight sections of both silk and ribbon can be worked in with satisfactory results.

Provide, also, stamens in natural colors, and short lengths of lace for an edge finish as well as the narrow ribbon that is used to add a finishing touch to each of the ornaments.



FIG. 43

125. It is essential that the flowers be made small, since daintiness is one of the most important features of ornaments of this type. Also, the combination of colors should be carefully made. It is true that practically any two, three, or four pastel tints may be successfully used together, but it is the use of two colors of varying value or intensity together that must be guarded against.

Flowers of different types, some of bias folds wound about a center, and others formed of small petals with stamens, are grouped together,

as shown in Fig. 43, so that the finished ornament will completely conceal its buckram foundation. Before sewing the flowers in place, attach the ribbon ends and lace to the buckram, using small stitches; then, after the flowers are secured to the foundation, finish the back by covering it with a scrap of silk. If the work has been neatly done, this may be found unnecessary, or you may prefer to place the covering first and take your stitches through it.

As a means of attaching the ornaments to lingerie, so that they may be removed readily for laundering, sew a tiny gold-finished safety-pin to the back of each one.

126. Sachets.—Larger ornaments of this type may be formed into sachets by the addition of a tiny sachet bag made of a single thickness of sheet wadding into which the sachet powder is scattered, and covered with silk.

Much less elaborate sachets are frequently made of small pieces of embroidered linen and lace stretched smoothly over small silk-covered pads of cotton. In fact, a gift of lingerie is seldom considered complete without some such additional feature which provides a touch of distinction and originality and adds as well to the value of the gift.

Pastel shades of yellow, pink, orchid, blue, and green in *crêpe de Chine*, *crêpe satin*, *Georgette*, *chiffon*, and similar fabrics, offer possibilities for this work. To add a touch of color to a slip, more intense tones may be employed, such as yellow and orange on a garment of tan or brown. With these, use lace of a very deep *écru*; with the paler tints, cream or white lace is appropriate. In all cases, the purpose of ornaments determines their color, so from your piece bag you may provide yourself with a variety of them in appealing combinations to add a touch of daintiness and smartness to your lingerie.

UNDERWEAR AND LINGERIE

(PART 2)

EXAMINATION QUESTIONS

- (1) What points should be kept in mind when deciding on the style and material for a slip?
- (2) What variation should be made in cutting the slip illustrated in Fig. 1 when the hip measurement is large in proportion to the bust?
- (3) Of what value are the shoulder dart and deep side plaits in the slip illustrated in Fig. 13?
- (4) How may material be saved in making nightgowns?
- (5) Why is the box plait used at the under arm of the camisole-top nightgown.
- (6) What materials are most suitable for pajamas?
- (7) How would you finish the hem in a bathrobe made of bulky material?
- (8) Show by means of a sampler similar to Fig. 4 how fulness at the sides of a slip may be arranged in a box plait.
- (9) Submit a sampler of a cuff finish similar to Fig. 30.
- (10) Send with your answers an undergarment you have made, selecting any one of those shown in this book or in *Underwear and Lingerie*, Part 1.







Y0-BTI-393

